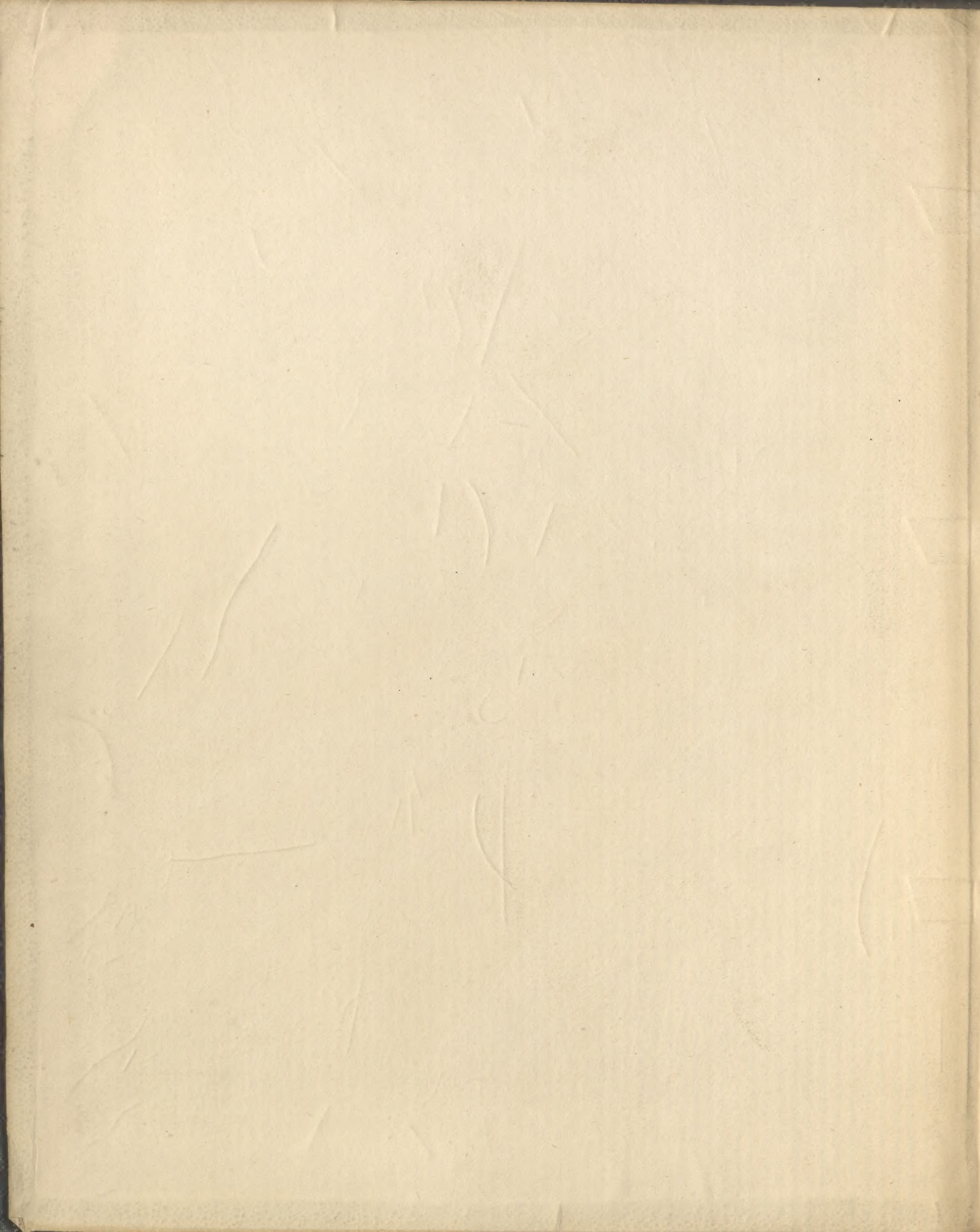


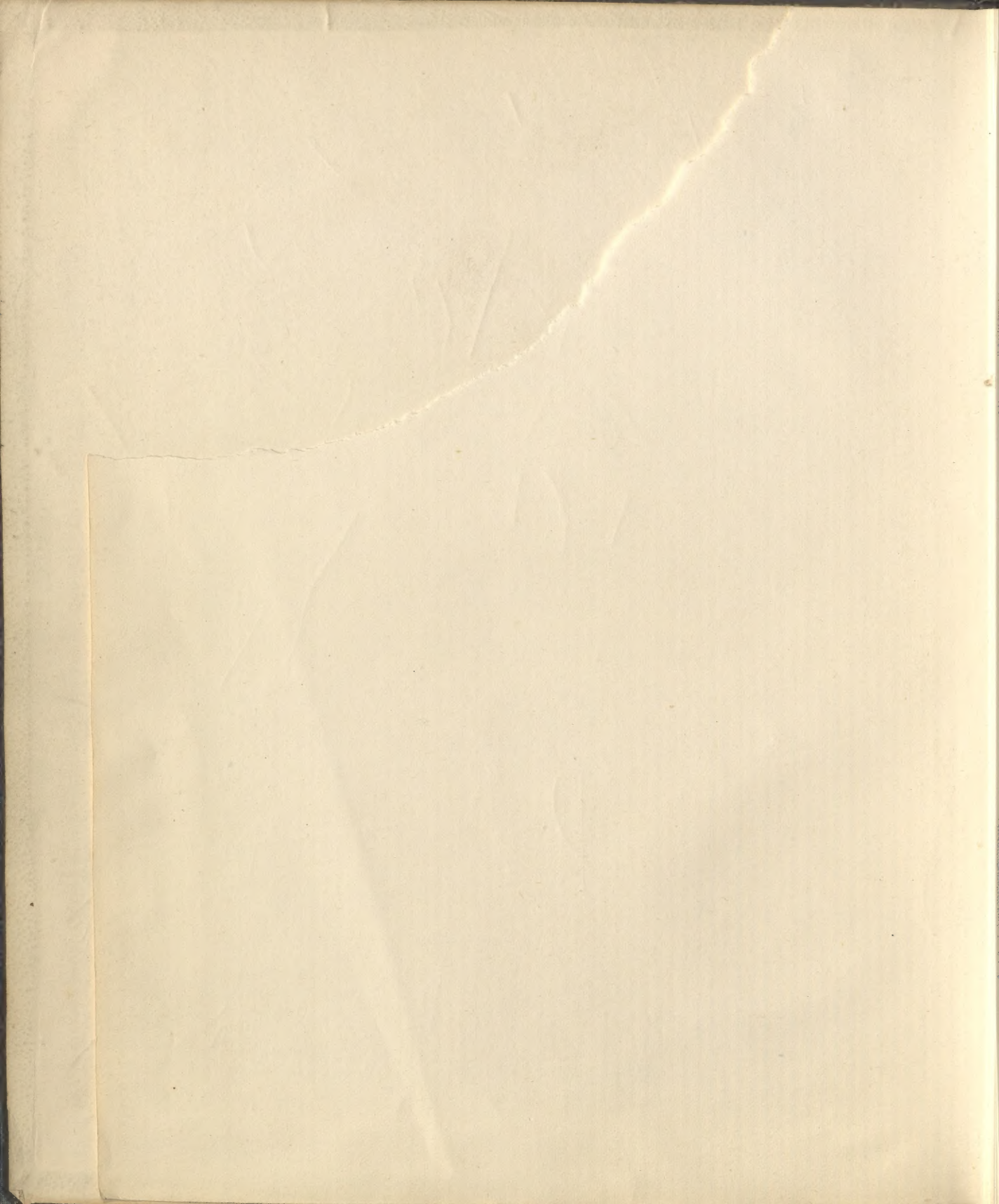
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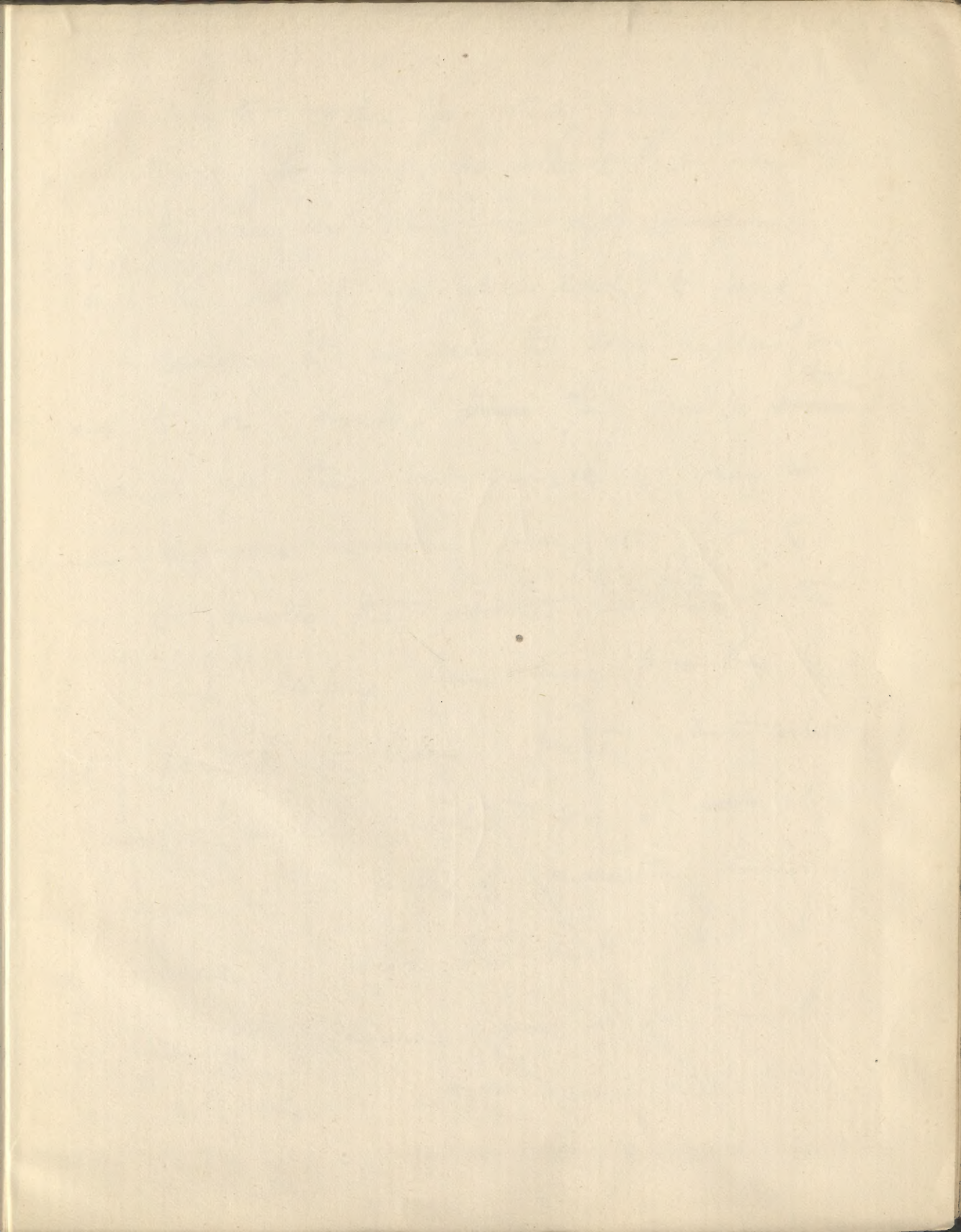
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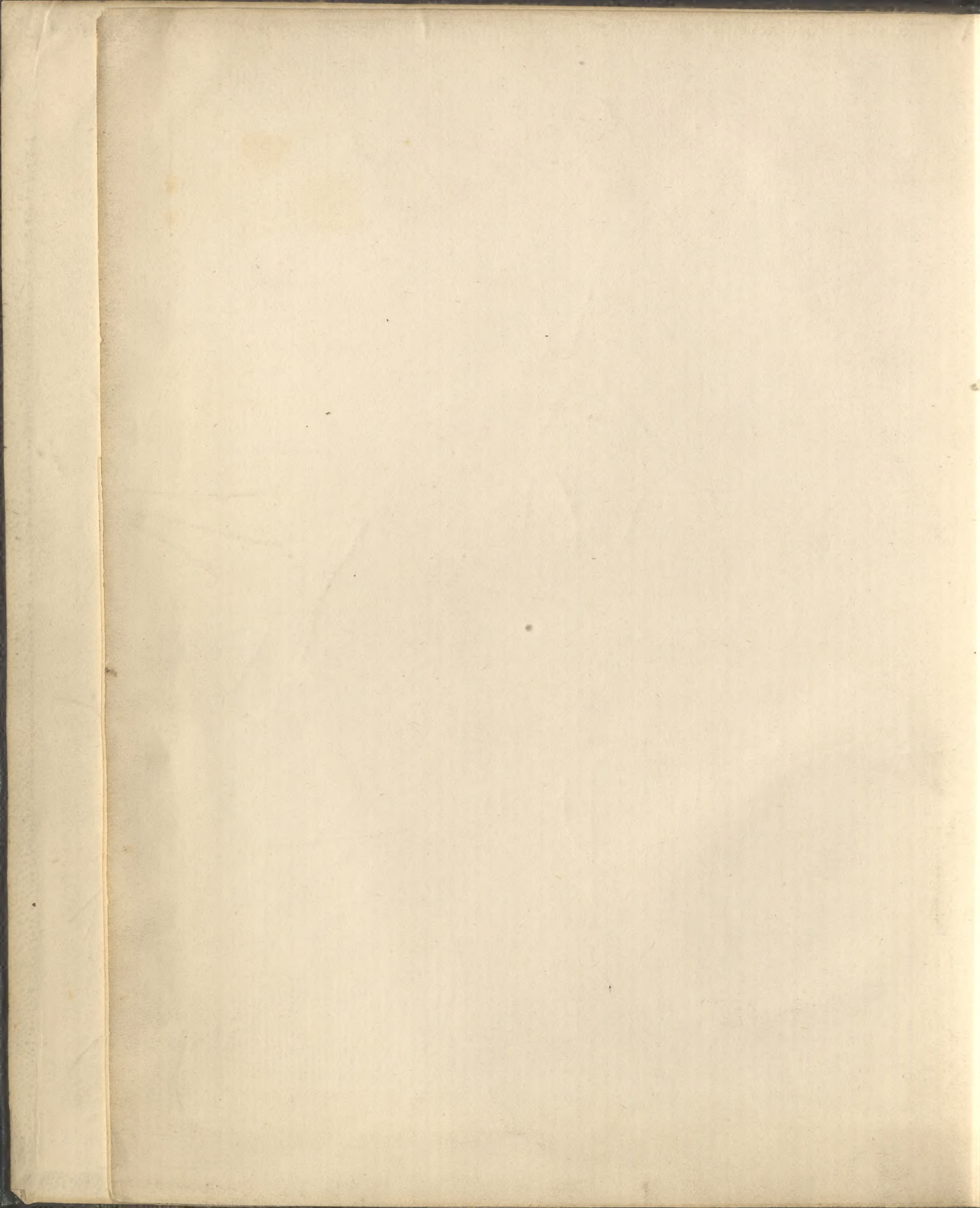


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I don't intend to trouble you with many facts. (1)
Before we begin to consider the actual facts of the
history of music it will be as well to get some
idea of the way in which we ought to regard
it, and the sort of use it is likely to be to
you. I dare say it may seem to some people of very
little use to be spending ~~the~~ ^{these} the time of ~~people~~
who want all their best energies to play or
sing, or to master the ^{endless difficulties} ~~infinite possibilities~~ of the
instrument; and keeping them away from this
practical practice to learn facts about artists
who lived a long while ago is ~~not~~ about
whom except as a matter of momentary curiosity
nobody nowadays cares the least; but I
should like to persuade you if I can that
you will not only be actually wiser and better
Christian Churches. These were originally unaccompanied

as women & men for knowing such things, but
you will be on an average better musicians
and artists; & more fitted to give that high
tone to the class of musicians. But it is one
of the objects of this institution to attain to
so look at it broadly, it is unsatisfactory
enough that people ~~are~~ should be ~~so~~
completely dependant for their position in
everyday life upon one single ~~kind~~ of interest.
People who are only cultivated in one single
direction and are helplessly ignorant and
incapable in every other, ^{can hardly be looked upon as well} ~~are~~ ~~far from~~ ~~unsatisfactory~~
~~enough~~ ^{balanced creatures}; but when they are so limited
that they do not even know the history

and the circumstances of their own particular²
art or business it really seems a veritable
shame and disgrace to them. / Whether ~~a~~
~~man is~~ called upon ~~to~~ to ~~test~~, or to appear
as an artist before the world, it will all
alike be a drawback and a stumbling block
to him if he is ignorant of the very art
he professes. Besides this the cultivation of
~~the~~ ^{in every respect must} ~~man~~ rests upon his musical gifts.

People who do not cultivate their intelligence
and imagination can hardly expect to have
taste or feeling. I ^{for my part} should like to think
of all Musicians being interested in something
beside music - whether it be poetry, or
Christian Church. There were ~~improving~~ ~~found~~

history, or romance, or even thing, is apparently
in competition as astronomy and geology. Of
course some pursuits are more ^{congenial} ~~near~~ in their
nature than others - Poetry and romance
at once suggest themselves as connected with
our art; and men can hardly fail to
have better feelings and more refined ~~and~~
~~superior~~ capacities for them if they take
delight in such things - But a knowledge
and interest ⁱⁿ ~~and~~ the actual growth and
circumstances of Music as it has gone
on in the past, & as it is with us now
is the nearest of all studies; and it
is one that I cannot see how any well

organized artist can afford to be with art. ³ (5)

and is right to have a very special and
personal interest in it ^{as we understand it rightly} for we cannot

regard ourselves as each isolated individuals
with our own particular musical mechanism
is our insides; quite independent of all

that went before and all that comes after.

We are all in reality linked in a long chain;

which reaches far back in to the past till
it gets lost to sight in dim half recorded

ages. ~~The separation of song and art are~~

~~this sense a sort of family~~ We are

most intimately connected of course with

them that immediately preceded us, ^{all} ~~but~~

Christian Church. These were originally unaccompanied

we are sure to know a little about them.
Of course all pianists know something about
the pianists of the preceding generation or
two; and they use their books of studies
and pianoforte tutors as long as there
is any good in them. But these pianists
in their young days, used books of studies and
pianoforte tutors or similar works by the
best pianists or clavichord players who
lived just before ~~preceded~~ them; and they built what they
did upon ^{their work} ~~the~~; and if it had not been
for ~~these~~ predecessors and the valuable
and ~~for~~ honest work they did the
pianists of the present day ~~the~~ would not

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have the advantage of such good books to work
upon as they have. And so it goes ^{in every department} on.
It's like that old nursery story about the
old woman who had the bother to get her
new pig home; and could not get it done
till she had got all sort of things to
work upon one another ~~before she could~~
and then the work was complete found
the pig quite amenable. These are stories just
like our English ones in other languages and
they all teach the same law of cause and
effect following one another in long unbroken
series. And it's the same with ^{history of the} the violin, and
the Organ and the Clarinet and the Flute
Christian Church. These were originally man-made

and all the rest of possible instruments. They
could not be what they are, or be played
as they are if ^{generation of} successive makers and successive
franchises of players had not faithfully
worked one after another at improving the
work of their predecessors. Every little step
of improvement counts for something; and every
bit of honest work faithfully done helps the
sum total somehow or another. But you
can hardly do your work right if there
days if we even understand how to do it
if you don't know something of the way
in which people did it before you. Now
let me give you a ~~little~~ illustration of
this way that may help - as a most of you

Musicians have something to do with the pianoforte. ⁹
something in connection with it will be most
likely to be generally understood. Most
musicians are expected to know something of
the works ~~of~~ which Bach and Handel
wrote for the instrument which corresponded with
them to one pianoforte. And they may
be called upon to give them a rendering or
explain to other people how to interpret
them. It may do very well up to
a certain point to do as you are told;
it is most necessary and most useful
and to accept the teaching of your masters
while you are young; but when you are
let go and left to your own resources it

Christian Church. These were originally manuscript

work helps you must to fall back upon mere
traditions - It is likely enough your stock
of rules will fall short, and you may be
thrown back upon the unsafe foundation of
your ~~own~~ half-matured musical instincts -
~~What you really~~ ^{One of the things you} want to know is what
sort of instruments they ~~really~~ were that caused
the early masters to write as they did. You
can understand easily enough I am sure
that the particular qualities of an instrument
influence the style of expression of the music
which is composed for it. ^{So} It won't be
much use to write long holding notes for
the pianoforte, because the sound is gone so

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more that by the end of a bar or two it
won't be unlike a few yards off. It won't
be any use to write arpeggio passages that
require pedal to give them effect for the
Organ ~~has~~ on Orchestra because they have
not these means ~~for effect~~ to carry them out.

But an Organ ~~can~~ can keep on the ~~same~~ ^{notes}
without ~~its~~ ^{their} diminishing ^{the volume of the more rapid descending notes} in the richest style
of organ writing is that which is based upon
solid effects of continuous sound. While the
pianoforte which loses its sound so soon
~~it~~ inevitably requires much quicker motion
and more frequent sounding of notes. ~~It is~~
the same way the instruments which Bach

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Christian Churches. These were originally manuscript

and Handel wrote for her these peculiarities;
and the explanation of many of the features
which these music presents cannot be found
except by learning the nature of them.
Every one knows that Handel wrote the
music which people now play on the pianoforte
for a very different instrument; which had
not anything like the means of expression,
or of sustaining sound, or of producing
so much sound as the pianoforte. Consequently
Handel's effect in that piece of music
does not depend so much upon expression
and variety of tone as in phrasing and
clearness of outline. But on the other

hand though he wrote a good deal for the same
instrument Handel used, was particularly
fond of a very much softer instrument called
the Clavichord; which was capable of a very great
deal of expression; & consequently in many
of Bach's works ~~there appears~~ ^{we find} passages which
are more particularly suitable for that style
of expression ^{we in these days can carry out very well} ~~which is well suited out on the~~
modern pianoforte. And there are infinite
stages of progress in the history of what we
call pianoforte ^{which depend upon such circumstances} ~~music~~ for before Bach
and Handel there were plenty of composers
who wrote for even less satisfactory and ^{less} capable
instruments than of those which they used; and

Christian Churches. These were originally unaccompanied

if we are called upon to interpret their music and
to explain its peculiarities we can hardly do it
without knowing what the origin of them was.
And it is the same with the instruments which
Haydn & Mozart and Beethoven used. For
their works were ~~rather~~ ^{for the most part} written for instruments
very inferior indeed to our splendid ~~to~~ grand
pianos. The things which Haydn &
Mozart used would sound very poor and
tinkling to our ears; and the music which
they wrote for the instruments had to be made
with a view to such effects as were possible
upon them. Beethoven's earlier works were
written for the same sort of instruments, but
as he grew older the pianoforte as we

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was being developed, and consequently the scale
and free of the works he ~~was~~ wrote for it
increased with his opportunities; and in his
latest works he was able to carry the
resources of that instrument to its very
utmost; and to supply the basis of style
for pianoforte works to all the best of
his successors. But if these things ~~are~~
are true of the Music which is associated
with one important ~~instrument~~, they ~~are~~ ^{are} for
more interesting and instructive in connection
with music ~~is~~ in general, ~~in the case of~~
~~that is in~~ the ~~the~~ progressive history of
the composition for ~~any~~ all instruments and
voices whatever, if all kinds and forms.

Christian Churches. These were originally manuscript

In this case it is not merely the necessity of adapting
the music to a given instrument which comes prominently
before us, but the law that men can only build
upon what they know; and that all the music
we have in the world is only the old story
of one generation of men building upon the and
improving the results of the work of their
predecessors ^{which we see in every department of human life. Engineering, mechanics, chemistry, politics, etc.} All art is hedged about

with such conditions. ~~Man kind~~ Man kind
^{the individuals} have to go through the baby stage; and the
child stage, and the youthful stage, & the
stage of maturity & old age - And in this
all branches of ^{art} ~~art~~ are not the least
different from the other conditions of our
individual and social lives. Now, babies
and children and young customs of all stages are

capable of being interesting and delightful, for 17
all that their wisdom and ~~discretion~~ ^{discretion} is not up
to the mark of mature beings; many people find
their expressions, and ideas and their early attempts
to master their situation in life very attractive
and amusing; and this is because they understand
the relative position they are in, and ~~sympathize with~~ ^{sympathize with} ~~the~~
the success with which each finds difficulty is
overcome. And they take delight in watching the
signs of dawning genius, of their families, and signs
of wit and sentiment. It is very much the
same with art. In its early stages it
seems to people who are incompletely cultivated
as dull or helpless. It does not touch
them in the least, and seems to talk a language
with which scarcely ~~any~~ ^{has} any meaning.

Christian Churches. These were originally unorganized

at all. But it infallibly ~~has~~ has a meaning,
and a meaning which went home very strongly
to the people who lived when it was made;
and a great deal of that meaning is still
to be got at when we ^{have suggested in} ~~have got~~ through
to realizing the balance that exists between
people's means and their achievements. Perhaps
we shall never get so imbued with sympathy
with them as to feel a similar pleasure
in their music as full grown men & women
take in the talk of clever children. But
we can bridge over the gulf a good deal,
and get to feel at least some sort
of pleasure which is not purely intellectual
from the attempts of some of the earliest masters of
the art.

Music, if we can make ourselves understand
just what their opportunities were; ~~and~~ how
they struggled ~~on~~ ^{on} the elementary stages of
getting two parts to go together and make
sense; ~~and~~ ^{and} ~~sentiment~~; and how they tried to
make a little tune now and then to entertain
a child might ^{try} to make a jingling rhyme -
these social gatherings; and how they tried
to make one part ~~and~~ imitate another,
and began to lay the foundations of Canons
and Tropes; and how they danced, dance
~~when they danced~~ ~~interfusing themselves~~
~~times, of many and curious kinds; and~~
~~that they were very clever~~
how they string the dance tunes together
and made elementary forms of what we now
call Minstrelsy; and how the poetical and
forms of
Christian Churches. These were originally unaccompanied

^{romantic}
~~sent~~ feeling in music grows up by
degrees; peeping out here & there -
even in early times, especially in peoples songs.

All these things are as interesting as they
can be; and when we think how we
profit in these days by the early efforts of
our predecessors it would seem to be
adding ingratitude to other vices if we
did not try to put ourselves into sympathy
with them, & ~~try~~ try and learn what there
really is in their attempts to express ~~the~~
themselves in music.

Of course you
can easily understand that there is not a
^{superabundance} ~~surplus~~ of what we call feeling and
poetry in the early experiments. The Composers

hardly knew at first what they themselves
wanted. They were not sure what beauty
was in music; and even when they came very
across it and felt it they were not quite with
us that it was proper and right that
it should be there. At one time men
were all for what pleased them, but and whole
at another they spent all their energies in
ingenious and almost useless puzzle pieces.
One generation seems to have tried to ~~use~~ ^{prove the} ~~use~~ ^{brass}
~~the~~ use of music was to please and amuse
and further that it was a means of showing
off their cleverness. But from the combat
~~has passed~~ ^{the} ~~the~~ ^{no} ~~the~~ ^{time} ~~the~~ ^{when}
times to the present day there was ^{no} time whatever
when some sort of good work was not being
done. For even when you were wanting them
forms of

Christian Churches. These were originally unadorned

energies in musical puzzles they were at least
finding out ways of using their resources, and
learning how to spell and put their
phrases together; and some of them dropped
into real music at times in spite of
themselves - ~~and~~ About the time

that ~~was~~ Queen Elizabeth and King
James were ^{living} the ~~prime~~ heads of this

country composers had got a large enough
store of music ^{in existence in the world} to be able to judge how to
express themselves in their particular style

of art; and ^{consequently} ~~about~~ that time the finest
things ~~that~~ of ~~the earlier period~~ ^{the earlier period of music} were produced.

England ~~at that time~~ ^{then} was very high in the
scale. No country in Europe surpassed her.

Many works of the time ~~and~~ survive till now,
and still give even uncultivated people pleasure;
and by the nobility of their style and beauty ~~and~~ very
of sound and expression. But ~~everybody~~ enjoys with
them ^{yet} more when they have a fuller knowledge
of the general range of music, and can
interpret the music of each time to themselves
by the light that is thrown on it by the music
of another. // People ^{most} ~~frequently~~ frequently fail
in getting pleasure out of music by expecting
and looking for the wrong thing; and ~~that~~ ^{this}
is just one of the most serious ~~failings~~ ^{failings} which
may be counteracted by a fair experience of
the history of music. It is easy to
understand that if you brought an unsophisticated
Indian to a London concert, the effect he would
get from
Christian Churches. These were originally unaccompanied

expect to be pleased with would be some thumping
of a tam tam, or the jingle of bells;
or strange chant like ~~that~~ he makes to himself
at home - & as he would not find them
~~in~~ there, it is probable he would give a very
poor account of his experiences to his ^{native} friends if
he had an opportunity. In the same way
if a man has no experience of anything ~~but~~
~~but~~ ^{but} simple and obvious tunes it will be times he
will be looking for when he goes to hear
high class music. And as it is as likely
as not he won't have many he is pretty
sure unless he is a very superior person to be
wasting his time, & probably be condemning
what is too good for him afterwards.
It would be just ~~to~~ with the music of our protest

early masters such as Dye, Bride, Dalli, ¹² ~~fillos~~ ¹⁵ 17
Blow, and the great fugues Palestine,
Vittoria, ~~has~~ Orlando Lasso, Josquin de very
Pres, ~~xxx~~ and many other. If a habit become with
developed of expecting any particular form of music goes
there is a great chance of being unable to understand - before
that which is most ^{important} ~~unpleasant~~ as art. Any one who
who goes to hear work by such early composers in
and looks and waits for a time to go jingling
in their head will certainly be no wiser or better
for these pieces. The notion of such a thing as esquisse
a time had scarcely dawned upon them; but then
they could make their effects without them, and
every musician whether he be pianist, or singer or
violinist or horn player or organist is so much
the better for being in a proper position really
to understand that there is in such music; and he
forms of

Christian Church. These were originally unaccompanied

is quite unworthy of the name of a musician or artist
if he is looking about for things in any order of
art which are not and cannot ^{possibly} be there. It may
not seem so obvious how the same applies

to composers nearer to us - but it is really quite
as true of them. Composers ~~lose~~ lose their hold upon
us as time goes on partly because ~~as time~~ the
connecting links between their time and to ours
have got rather worn out. Consequently the more we
~~know~~ know of ~~the~~ each period of musical art
the more we are likely to understand and feel
all the different schools and periods. And yet
more - though it is quite right and desirable that
we should have our special enthusiasms for particular
composers, we shall hardly understand our own
heroes fully if we do not learn their connection
with the representatives of other times which interest

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which is mixed with understanding
and judgement; and it may be very well
for people who look upon ~~the~~ music as a
gains of
Christian Church. These were originally unaccompanied

trifling ~~and~~ amusement fitted ~~for~~^{as an} ~~the~~ accompaniment
to digestion after dinner, to live upon their
momentary impressions; but it is unworthy of
an artist to be so dependant on his
uncultivated sensibilities. I don't mean to say
that our natural sensibilities are to be despised
~~disregarded~~^{or} neglected. I think we ought to cultivate
them in the highest degree, and in every
department of art we can. But we can
really only do that by being in sympathy
with our composers; and how shall we
be in sympathy with them if we do not
understand their circumstances; their difficulties,
their language, their aims and the real nature
of their achievements? It does not

matter what department of art we make
our own - we shall be fitter to enjoy ourselves
and to teach others to enjoy if we understand
the Music we are dealing with in all its
bearings. Suppose it is a singer. He or
she may sing compositions, airs, scenes
of all sorts by all sorts of composers -
By Rossini, Salvaia Rosa, Carissini
Straubler, Alessandro Scarlatti,
Gluck, Mozart, Schubert, Rossini, Verdi
and any number more - and may be
able to give a very good rendering of them.
But surely he or she will occupy a better
and a more stable position in the world of
forms of ~~expression~~

Christian Church. These were originally unaccompanied

his criticism is fortified by knowledge of the
position ~~with~~ which such composers as Corelli
and Alessandro Scarlatti occupied in the
history of art, and the conditions of their
expression which would indicate the ~~style~~
style of rendering that is in the purest and
truest taste; and give their meaning
as they most likely intended it.

It is much the same with pianists. Of course they
may get a considerable idea of their art if they
play music by all sort of composers. Corelli,
Domenico Scarlatti, Rameau, Mattheson, Saluppi,
Benda, Dussek, Haessler, Sarti, and ~~and~~
many such beside the familiar heroes of the instrument.
But they will have much better chance, in the same

way, of feeling and interpreting them rightly and
lastingly if they know where to place them among their
great fellow composers, and what the history and
explanation of their style really is.

I think I have now especially drawn your attention
to some points of ^{the} service a knowledge of the circumstances
and progress of music must certainly be to you in
all any branch of music you may pursue. But

I still want to say a few words as to the
way I want you to look at it. I am afraid
it is rather a characteristic of shallow and frivolous
minds to fix their attention and worship upon
individuals without due regard to the work they have
done. But you must all see that
Familiar biographical stories about the great men
forms of ~~creativity~~

Christian Church. These were originally unaccompanied

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is one fruit of which it is Beethoven, Bach,
Schubert Handel Mozart Haydn, Schumann and
Kendelssohn, are very pleasant things to hear and
~~to~~ pay attention to; & they are certainly
not without their uses; but we must not
give the individuals more importance than they
really possess. Their chief importance to us is their

music - Biographical anecdotes may at times
throw some light on ~~the~~ the qualities of their
music; but even their music if we consider it
in a historical light ~~is~~ is no more than
the highest expression of the period to which
they belong. That is ^{they represent the} ~~the~~ best thing of
their time; and are so far the types and
explanations of the music of their time. But
what we want to understand is not only their

— the young —

and their particular music but the stage of art
which was arrived at when they lived. They are
of a great deal of importance to us it is true; very
but less for themselves than for what they tell with
us in their works of the condition of art goes
in general. When you are coming to a before
country across the sea the first thing arable
you get a sight of the mountains if there are in
any; and if not the higher points of land shows
And there are like the sea past representations is gone
of art. But when you get to land the
you don't only want to know the high land and
and the mountains but the general before
of the country; ~~and~~ the valleys and plains into
quite as much as the eminences. So any more
forms of crossing
Christian Churches. These were originally unadorned

who has to study any subject when he comes
new to it sees chiefly the great men who
have illustrated it. But if he wants to
be thorough in his study he is not contented
with them only; but looks to understand the
forces which have made them what they

are & the things which surround them in
every detail. If you want to understand you
are thorough you must know something more
than the mere fact that some particular
Sonata is by one person, & some particular
Opera by another. You ought to know how
the Sonata came to be at all, or the
Opera to be possible as it is; and what
the artistic circumstances, make it possible for

— the young musician of —

such a such great men to exist at all.

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I think I have said enough to you now on very
the general subject, & how it shall affect with
you & what view you should try to take of & goes
it. Now I will just give you some of the before
detail of how I mean to deal with it remarkable
all at first. I think it will be again
quite sufficient if we get a fair idea
of the circumstances - growth of the modern
out of them as we know it; and we will
not try to ~~unravel~~ unravel the mystery of
times and styles which are ~~some~~ about a
difficult to be quite sure of. We must begin before
with the times when men were trying to fit
forms of ~~classical~~ and are some
Christian Churches. These were originally unadorned

a couple of parts better and make some sort
of crude harmony. For as our music consists
chiefly ^{of} combinations of sounds the first attempts
at combining them must naturally be on
stating points. At first we shall have
chiefly ^{to do with} vocal or choral music and
concern of such kinds of work. All the
best music that was made was choral at
first for the simple reason that ~~the power~~
~~fit in to making music as we are not to be~~
~~and off for it~~ ^{had} instrument ^{and} music improved together.
Men did not make music for instruments that
did not exist; & they did not make instruments
for music that might exist. But they began
with small beginnings and improved both
as they went along. The voice however was a
perfect instrument from the first, & so very fine

the best they ever work for, and so they came to
turn almost all their attention to it; and very
soon succeeded in doing some very fine things with
it. In fact as far as treatment of voices goes
composers attained the highest perfection of art before
they had begun to do anything at all remarkable
for instruments. What they had to begin

upon ^{first of all} ~~was~~ appears to us ~~as~~ a very barbarous
kind of music; though it is sometimes picturesque.
Serious Music takes its rise chiefly from the
Sacerdotal Music of the middle ages - and
the form we still know it in is what we call
Gregorian chant, & the various ancient
forms of chanting which are still used in some
Christian Churches. These were originally unaccompanied

of any harmony whatever; and it appears
to be little more than an accident that men
found out how to put even two notes ~~to~~
together in harmony. I hope next time
to discuss the details of the earliest
attempts at harmony and counterpoint;
and to trace the improvement shown by
the various successive experiments, till we get
to something which is sufficiently developed to
have a permanent artistic interest. We
must follow the progress through the great
achievement ~~of~~ ~~the~~ of the early masters of church
writing in the church music & madrigals
and so forth; and then we shall see

has composers seem to have suddenly turned aside
from this branch of art and tried to work
an entirely new line in the Earliest Operas &
Comtates. Then we shall find ourselves
~~then we~~

among the beginnings of modern instrumental
Music; and have to become familiar with
the names of the earliest great virtuists,
and early writers for Organ and instruments
with keys corresponding to our pianofortes.

Then we shall pass to the earliest attempts
to develop the instrumental and choral or
vocal side together; and to the origin,
and development of Suites, and Sonatas,
and ~~Symphonies~~ Overtures and Symphonies.

and finally we shall possibly consider in
new ~~the~~ light some of the most important
facts & theories about the days which lie
closest to ourselves. - But I hope in all
of it that you will be able to feel the
continuity of the different musical epochs one
with another. - The way in which each step
depends upon what goes before, and how
all the ~~of~~ true followers of musical art
are connected with one another, and with
the numbers of generations which have come
before, even to the times when the Danes and
Saxons contended for England, and great parts
of Europe were still ~~seem~~ unchristianized.



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I hope most of you ~~will~~ remember something of what I
said last time about the history of man being like
the history of the life of a man, with its baby time,
a time of youth and maturity and so forth. Now today
we must keep our attention chiefly to babyhood
and childhood, and the earliest time of healthy youth.
As I told you I intend to take a rapid
survey of the whole history this time, and I think
that it will help us to grasp the things in
their proper places. Later I hope we shall
more fully understand the things of the history
of all sorts; but I don't think the illustration
with its young men to us will be so good
there is the proper place and with another, and
understand how they are connected. I do hope
you will find the lectures much more amusing than

we can ~~for~~ have plenty of mine in them, but
I am already glad we are obliged to do without
them at present as I am so afraid you
won't pay attention to anything else. I mean
the illustration of the ~~in~~ to be any use at
all will only be so because they illustrate
some thing. But I believe there is something
more to be ~~learned~~ for than the mere
amusement of having them. I hope then
that you will be as careful as you can to
keep in mind all I say to you about the
course of the history the term, and to stop
me and ask questions if you can't hear
or can't understand anything, so that ~~to~~
it will be made sure ~~the~~ when we are
considering things more in detail & having more

to help us not to follow and understand ~~the~~ ^{the} whole
the illustrations are for -
Now it is necessary to understand fully
that at the beginning of modern times almost
everything is dependent upon what is to be found out.
Our main dependence is a practical interest upon
our habits, more still upon the whole world
the different things and conditions, and even more
upon the human mind. The ancient had
sciences, and a small number of pretty many
of them, but they were only interested in the
of our world. They had not even shall
the very nature of what a thing is the key of
C and the key of E. A man to make
is interested into their heads. They had long
though in common account of experimenting before
they could get more and more clear

then literally hundreds of years. It is quite
impossible for them to have had an effect as
a simple tone as C and other simple tones
- I, as the repetition of the one - C
to make a form of music. Because they
had not found out that they could be
used to make things go on so far as feel throughly
about the notes, and have made the best of
the things and make a difference
there - but in position of them -

In modern music almost all for itself upon
contrasts & balance of keys and content as
balance of ~~any~~ harmonies. Even the simplest
dance tunes or ~~any~~ ~~composition~~ ~~of~~ ~~the~~ ~~very~~ ~~usual~~
and beautiful in the country and in the modern
depend on the feeling we have developed
the relation ~~and~~ keys and harmonies

~~that~~
 In the course of years we have developed in us the
 feeling for these things that it is almost just
 as natural to take the effect of the day of
 C the day of of a nation of course, and to
 forget the ~~the~~ side in things as putting the
 middle, ^{part} ~~value~~ ^{as a whole} ~~into~~ the subliminal
 key was a thing which people a few hundred
 years ago had to do, because they
 had not learnt how to do things
 key for another.

All the while the boys of old & set of
rules, - and will ~~be~~ ^{be} ~~the~~ ^{the} ~~same~~ ^{same} ~~as~~ ^{as} ~~before~~ ^{before}
if you I ~~say~~ ^{say} - but these rules were
to construct, one may ~~say~~ ^{say} ~~or~~ ^{or} ~~barbarously~~ ^{barbarously}
~~that~~ incomplete that we ~~can~~ ^{can} ~~not~~ ^{not} ~~will~~ ^{will} ~~say~~ ^{say}

more than one note at a time in them. They
had to be content with just melody &
no more. For even if they had
had the notion of playing or
singing together, they knew where
not to put the right notes for
making a lot of harmonies sound either
satisfactory or reasonable. The general
history of these notes seem to be that
some of them were found at the
ancient Egyptian, who unlike their present
representatives were a very poet and civilized
people. ~~and~~ ^{the ancient} people, that had many departures
of art and philosophy and general learning by
their union with the same people nation of Egyptian.

and any other thing it seems most likely that they
know but I don't know of them in the scales
from them. I don't know of you
know more about the way in which the
branching comes in contact with the system.
Only you will remember that they get
into bed time during the latter part of the
stage. The country, for instance they were
in with them that I don't want to say
hard in the 3rd part of the book, a bed
the best of anything has it is possible that
the description also leaves something of note
from the first description we know that
the first description has a very unusual
table and it is certain they had some sort
of a more unusual thing, and considering
the circumstances all around them - a good deal

of likelihood that the musical tradition of Greeks
and Hebrews were similar - ~~Of course~~ The
parts of the history is of course recorded in
these parts of documents and so can only
refer to the ~~past~~ We feel that certain
kind of music ~~of~~ and the ancient
Christian ~~and~~ so in the world for the
people is ~~by~~ ~~to~~ ~~the~~ and is an
already part of the ~~history~~ of the ~~history~~
and ~~from~~ to all starting from a
common ~~history~~ Now ~~the~~ Christian Church
started in ~~the~~ ~~history~~ and in the ~~history~~
part ~~and~~ ~~history~~ and ~~history~~
we kept on ~~the~~ ~~history~~ ~~the~~
which ~~the~~ ~~history~~ ~~the~~ ~~the~~
So that there really
may be some connection ~~with~~ between the values of

a most ancient music which we still see in the various
 churches of the Christian world - chiefly in the Roman Catholic
 Church - and the sacred music of the Hebrew
 service - But on the other hand there is the
 the music of the medieval Christians - which
 undoubtedly in the old age of the - is said
 to be lost in the Greek Church - and when
 they came to Europe their mode of singing was
 described there as being in Greek and Latin - Greek
 names - Now is not very different a little -
 to the manner which I saw about the Greek church
 for the ancient Egyptian - and the Babylonian
 that the ancient Jews did the same - So
 if we put the two together we shall see
 that ~~the~~ ~~ancient~~ ~~music~~ - they started from the
 same source, and were kept by certain circumstances
 very much in the same condition for thousands of
 years; it comes about in the end that the ceremonial

muscle of the dark eye, which probably takes its
source from the median of the dark chamber
is capable of being expanded by the Greek scales
Now you will not be surprised that the
condition of Europe a little over 1000 years ago
was very different from what it is now. The
people had been of a different kind - Ireland
a few years ago, Ireland was a land with
enormous forests. In that time we probably
found more than what we have now and they
and birds and all the other wild creatures
while the men ~~the~~ were not much better than
the best of the dark skin people - sitting in
villages, trying to get on with the land with
the best of all the tools they could get. There were
but few towns, and few roads - and the

and hospices of the forest and monasteries and
Abbot and Priors of the ~~only~~ medieval
Christian Church. These were the places
where the wandering artists and craftsmen found
shelter and the ~~hospitality~~ ^{hospitality} of the ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
~~little~~ ^{speck of} ~~learning~~ ^{learning} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
~~more~~ ^{more} ~~than~~ ^{than} ~~any~~ ^{any} ~~other~~ ^{other} ~~place~~ ^{place} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
though dark age, and at last a little more
and at last a little more important for the world
along the ~~way~~ ^{way} ~~was~~ ^{was} ~~the~~ ^{the} ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
after day, a hundred or hundred of years the
time perhaps and then the world was
upside down and the world was ~~upside~~ ^{upside} ~~down~~ ^{down} ~~and~~ ^{and} ~~the~~ ^{the} ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
~~the~~ ^{the} ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly} ~~the~~ ^{the} ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
of dark with it was the ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
or at (Cologne) in the ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly}
Cologne, or the ~~world~~ ^{world} ~~was~~ ^{was} ~~left~~ ^{left} ~~slightly~~ ^{slightly} (Cologne)

or Rheum or Angion or Rastrom or Milan or
Rome. And the fact is that the ancient
scales for which no modern means had to be
were found through the old stone carvings
of the dark ages and looked like this in
a totally intelligible form

And now it must be said that ~~if~~ ^{just} ~~all~~ ^{of} ~~the~~ ^{these}
~~key scales~~ ^{were} ~~if~~ ^{any} ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
number of possible ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
others, and all it is ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}

find the scales of all ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
complete ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
nature ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
of ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
you have ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}
of ~~scale~~ ^{scale} ~~at~~ ^{all} ~~of~~ ^{the}

Chinese & Persians. Even the whole Indian race
has something of a culture to make them decent
in appearance. I believe some of the monkey tribes,
the two yellow races have a highly developed
moral system. Most of them have something
of liberty, with good deal of the difference as
well. One thing for sure they all have a common
sense makes them for most of the purposes of
humanization. The Hydians with the Hydians
and Hydians by the Hydians. They are
all most all of for purpose of single
beliefs only. They are Hydians that is
usually an Hydian about the Hydian but Hydian
or Hydian as they are Hydian called as that
a Hydian Hydian the was Hydian of Hydian
before Hydian years ago (Hydian Hydian - Hydian)

selected ² ordered from the mass of ~~hutton~~ ~~surface~~ from
important ~~under~~ ^{the} froggy the first
who was ~~Pope~~ at home the hundred year
later - (1870-1884) added for more;
x that was 8 under where the center
or more ~~some~~ while the other modes
collected ~~of~~ ^{the} the moderate
development ~~of~~ ^{the} ~~moderate~~ ^{base}

~~There are~~ ^{as follows}
The one which ~~Antelope~~ - ~~and~~ ~~of~~ ~~Antelope~~
x ~~Ant~~ are ~~of~~ ^{known} ~~Antelope~~

- They are
- Domain - D -
 - Phylogeny - E -
 - Lysine - F -
 - Metabolism - G -

The ~~ant~~ ^{froggy} - ~~and~~ ^{had} ~~added~~
are Hypothese ^{log A = D} Hypo phylogeny ^{log B = E}
Hypo ^{log C = F} Hypo ^{log D = G}

The letters are called "pitches" & were merely
derived from the previous form by putting the
important note called the final in the
middle of the scale instead of the bottom.
Others are complete like *Antiphona A* of the Roman

You will observe that in this last, the scale
of C is missing - and it is interesting how
by the reforging of ^{the} Church authorities for
the characteristic features of the scale was kept up
Even when it lost its principal modern
scale or mode the major and minor scales
by degrees ~~the~~ developed themselves out of the
former we got at rather by modifying other
scales by assimilation than by using the Roman
scale as the scale of C was called, directly
Now we must consider the sort of music that
is possible in these 4 old modes & then

Example

Example

[illegible]

leading note in modes which had ~~not~~ none, & then
in the same way they put all the former notes
by putting sharp - In common time & illustrate
the same feeling & manner we have a
protection finally, but it was not a - having
occurred - had the way, all in all they did
not put the sharp into the upper the paper
along them - moved about another staff -
This is a part most important to notice, because
by the particular introduction of an accident here
& then to help the player out of such things
difficulties they by degrees left the notes more
& more in a ~~unfamiliar~~ manner - By putting a
sharp into the Dore mode they made an
more ~~of~~ - a key - of course By putting
one into the A-dore mode they made the mode
scale - it for with songs - & by putting

²⁰
a flask into the Lydian mole they made an
major scale & I was content to see it as
they gently pulled into the Lydian scale
of C - because it was not more complex.
We must turn under a little more to consider
the way in which harmony when one of us
started - tended to involve the addition of the
old modes - rather to separate them by the
introduction of keys. There can be no doubt
that we have a notion of the effect of certain
simple combinations of notes on a single day of
peace. Aristotle talks about them as certain speculations
about the mind of his day - but they do not
seem to have been used by the ancients and
probably not for our system as the Christian
Church. This was not because they had not
known of the possibility but because they did not
see how to teach ^{simple} harmony to another.

most prominent cause as could well be - The practice
was actually described - all kinds of 'gentlemen', and
a man 'fifteen' years old - a little
better than the average of adding a strong
base is - all of which is - you
then the advantage of having with you of the
top of the - the whole - the sample
of this - and to be for -
The present early - the following
H. L. - for the day - the whole -
the whole - about 10: -
and of the - of going to school -
He is - the - the -
H. L. - the - the -
to - the - the -
for the - the -
entirely - the -

Handwritten: The following is a sample

Comparison of the two attempts of the
and letter. They showed how to make
parts more with the letter and find
before long they had found the letter
It was preferable to cover the
like for or for the letter
it looks the same as the letter
any for making the parts more like
you will have better results in all the
examples I have given of the parts being more
at the same time - and the letter on the right
of the word counter for the letter. The letter and
parts were called for - but the parts that
were added as an example of the parts of the
parts. The letter is in writing it is only to
show the first order of that department of work

Then next discovery was to fit notes together of unequal
lengths - and then to fit such things as we call
"long" and "short" notes. Then they described
an "figural song" - (written figures) - In order
to get at this they had to make some changes
in the ^{ways of writing} notes. As long as all the notes
were of equal value ring mark would do. But
with the ~~figural~~ ^{figural} notes of unequal length
they wanted something to tell the difference where
the notes length were $\pm$ 1/2. There was
written called Francis of Cologne who wrote a
treatise on the subject just before or about the
time when the Cyprian was used here.
The notes he described as "longer" - "smaller" -
"long" - "short" - "medium" - And you must
take note of the fact because it explains
how we have come to call the longer notes
as ~~longer~~ ^{long} use in modern times by the special

name of short. Power is of course the ³²quantest
of the later Powers which means short - and the
note is a long that we may use it.
Semitone - only half a tone meaning to the
denotation - and that - the length note is commonly
use - while mean - with the ^{length} minor
which mean very short - short - possible,
and it is just as if our long notes. Standard
have gone on long notes and shorter kind of notes,
and the short notes have finished the long ones not
the ~~background~~ but they have become useless - and
that is how to come to pass that as short ones,
one another long and "change" at all - & then
shorter ^{scarcely} at all - while our longer notes to
be ^{scarcely} ~~scarcely~~ ^{scarcely} only have a long
note - Of course in reality the function
length or value of the notes has changed, not ^{only} the

reputation of the notes for me. But it - as well
to have the songs of such names as the "Singing" why
they come to be what they are. - and also to return
to the medicinal music. - After some
pages we discovered that the relative length of
notes was an important factor in many instances
as well as the subject of the lyrics. Among them
were the following. One of them was a Berkeleian
man called Walter Odeyette of Exeter in
Worcestershire, who wrote the ~~song~~ ^{song} of the
Henry III. - and the one Robert de. The
who wrote the "Pittsburgh" also at the time that
important King Edward II. was confined in
Berkeley Castle. - Besides these there were
many others. - Many of them had the same
- meaning. - Some of them were various divisions
of others. - Some of them were under hand triple
times. - All of them were - times. - All of them were

[illegible]

Musical progress. About the first we know of was Dufay
who went from Flanders to Rome and became
a member of the Sistine Chapel from 1392 / 1432.
A time which corresponds to the reign of ~~Henry IV~~
as Henry IV. ~~the last of his reign~~
to the throne of England and ~~the last of his reign~~
and the short reign of Henry V. ~~the last of his reign~~
and the melancholy reign of the Lancastrians. ~~the last of his reign~~
In his works at last we come across something like
free counterpoint in several parts, and effect
which will lead us to see something like counter
point in the 15th century. ~~the last of his reign~~
There have been much behind hand. The real culture
Tunmer - ~~the last of his reign~~
interesting specimen of early music - ~~the last of his reign~~
had been written a long while. And it does not say
a little the sense of effort in fact writing, but in
one of the rare examples of a lovely tone weaving
from early days. Besides the the name of one
of the earliest English composers John Dunstable comes forward.

The English have had not yet an opportunity of taking
a prominent place in European music. The Flemings
held the lead for a long while - After Dufay
the most prominent composer was John
Okeghem or Okeghem, who was also a Dutchman
and also a member of the Pope's Chapel - He gave
impetus to the evolution of composition to increase the
value of ingenuity in music at the expense of
simplicity, and though he ~~was~~ had great abilities
he is one of the first to mark the tendency of art
of his time - a most fruitful direction - He
was a great teacher of his art, having made
among his pupils one of the first great lights of
~~the~~ music of ~~the~~ modern time. There was
Josquin des Prez - He came from Hainault, a little
many of his countrymen went to Rome where
was the first application to the study of music
appreciated - He became the foremost composer
of his time - and he seems to have been the

[illegible]

line of his effects on which little more than the smooth and
grained fls. of his counterparts, and the spots very
in which he sends the counterparts fls. into the dark
in such positions as from the back body of head - It -
very my to keep in mind in contrast with them only
masters that the different portions of shell have
very different effects - but at this time he has such
pleased in which is when the note that
make in one at fairly equal distance from
one another - but in some cases only - that a
final - think which has been in the shell, and
has passing they are high up in the shell. But
this is not only all - with more from the
intermediate part of the - the central - which
one underneath more the central - but as
true - they are only in some of the range
of keys - some on each small part of shell
the rest and the beauty of the structure - and the
existing them - a distance of almost almost - But

24
 to these old people who can see with such clarity the
 approximate the requirements of which shall mean the
 vision of Jesus must no doubt have been a new
 revelation - and of new pictures - and all the
 judgments of the individual days; the days were
 1/2 of the pictures and drawings. The same
 buildings - like other buildings a few more important
 & undisturbed ~~in the distance~~ they are ~~very~~ celebrated
 buildings - two for us; the presence of water
 and points at all the subjects of religion
 and like - these days - and many to the
 people, indeed of all - the - and people
 in the ~~distance~~ ^{now} - the ~~distance~~ display - of us from all
 the countries and ~~the~~ many light windows of
 the city of us many times ~~in the distance~~ of the
 most ~~pictures~~ of the people of the days
 we shall still get a sense of appreciation the
 serenity and delicate ~~light~~ of these early
 church works. You must understand that

36

Last time we had to leave off at Josquin
de Prez; whom you will remember we took
to be the most ~~just~~ successful of the composers
of the earliest time ~~of~~ ~~com~~ since the Christian
~~days began~~ ~~he was born about 1430 and died 1521, and~~
days began. Josquin, you will remember he was

a composer of choral music of a high order,
~~which was based almost entirely upon good counterpoint~~
~~which was altogether contrapuntal in structure~~
~~and~~ ~~his effects of sound~~ ~~he~~ ~~gained~~ ~~its~~ ~~effect~~ chiefly by the ~~way~~ ~~the~~
~~disposition~~ of the notes which made up the
chords; ~~so as to get good effects of sound~~
~~from them~~; ~~by the~~ ~~simple & pure~~ expression he put
in to the ~~phrases~~ or forms of melody he
used in ~~his~~ ~~part~~ writing. The composers
who followed him in the best way ~~were~~ ^{did} much the same.

34
2
2
2
1
1
2

1. The first part of the book is devoted to a description of the various forms of the verb 'to be' in the different tenses and moods. This is followed by a chapter on the use of the auxiliary verbs 'to do' and 'to have'.

2. The second part of the book deals with the various forms of the verb 'to have' in the different tenses and moods. This is followed by a chapter on the use of the auxiliary verbs 'to do' and 'to have'.

3. The third part of the book deals with the various forms of the verb 'to do' in the different tenses and moods. This is followed by a chapter on the use of the auxiliary verbs 'to do' and 'to have'.

[illegible]

I don't think it is likely to be of much use for us. The
best of these magazines were all expended in church missions
for the service of the church, and a number
similar to such, also for some kind of social direction
such as the kind of magazine of the kind of Okeyfin
magazine appeared in the direction of some other does not
seem however to have had such a great part as they
comprised from working of a very thick (perhaps
hard) book at the time of the Round and (perhaps
some time before - Okeyfin is a very thick book
found of appearing in the magazine in a series of - &
perhaps perhaps perhaps perhaps perhaps, and
there is a very large one in the light of the
paper and of the work is not in the matter
in the light of the nature of some forms
cannot be ~~the~~ and of the of the paper, and by
all these things ~~the~~ in such a manner, and the style
of the work of explanation, and the style

[illegible]

depend upon the opportunities such things as these present:
 song ~~the~~ ^{afforded} ~~the~~ ^{then} ~~the~~ ^{the} for weaving a texture
 of counterpoint upon. The boys took some long periods
 of an old hymn or some such time honored
 invention ^{just as in the time} ~~in~~ ^{more} ~~and~~ ^{it is} ~~the~~ ^{the} ~~the~~ ^{the}
 could master, and extract from many groups of parts
 for all the other voices - The piece was just as
 long as the original melody - but with long notes - more
 like them. But they were not by any means
~~so~~ restricted to the counterpoint. & melodies in the
 choice of the subject: but the very often took
 some little melody time as put it in the
 middle ~~of the~~ ^{as the} ~~the~~ ^{man} ~~the~~ ^{the} to weave their counterpoint on
 In this way Joseph's former student Master is even
 on a line called come from - and then ^{word} ~~word~~
 some with the last part, but the words of the
 hymn, and the filter, and etc. ^{Some of these} ~~the~~ ^{the} ~~the~~ ^{the}

times do ~~not~~ into strike as as it all badly, or
disagreeably in appropriate, but it was into the case with all.
For it appears that after a time compans used to set
all sorts of times which were connected with particular
words as the ~~not~~ more ~~times~~ of these ~~times~~ & the
church music; & people taking to the times they knew
used actually to say how & the process of
rebellious against words in the service, which is sort of
the clear way to the heart of the people work of the
service. The only thing so important that the
ecclesiastical authorities had to interfere. At one time
it was a case of saying to priests that the work
was kept away from the laity, & a categorical music
banned from the service of the church. But in 1563
a reversal of the old English plan by the
the Pope made a commission of Cardinals to consider
the matter, & they fortunately agreed to give a mass
called Palestrina a trial, & he was to see if he
could write some music for the church as it should be.

He began by using three names: the third of which
is the name one still knows as the Missa Papale
- The mass of Pope Marcellus -

Marcellus - and these works had led to extraordinary
efforts upon Pope (cardinals) Pontifical - ~~all the~~
great men of the time that the fate of Church

music was therefore settled in favor of this
- That is the music for many voices in parts -

Pope Polyphonic Music - It was a great triumph
of art at the time and the works themselves

are triumphs of art at all times - It is
possible that the style far exceeded the limits

of what Japan worked - The beauty of the art
still to be seen in the perfect style of the contemporary

and the magnificent way in which the combination
of the parts fall into position of chords - mostly

simple intervals - and for the present possible
of it - In Poland we see nearly any names

& another device than of key a modulation then
we have in Japan - I felt the form of art

Parker now stands before us as the outcome of all
 these centuries of culture - from the early struggles
 - fight and fight decided by Herakles and
 the smaller figures - a note against the
 counterforce - a note of the ^{fight} culture but
 for the purpose of life - the ^{fight} of the
 the ^{and do} ~~the~~ ^{is} the culture -
 I say - ~~the~~ ^{and do} ~~the~~ ^{is} the culture -
 arrived to the end of the ~~the~~ ^{the}
 century - the Palestine / San people record
 his time as the golden age of the city
 (Many lines of text)

in proportion to the care & diligence of that state & it
seemed to have reached the highest point of being
Palestine - a fact which the conclusion of the first
great period in music. But it is a word
to stop with. I have no more to say
I shall go to the point of being here in an hour
as well as one of you can to the point of
singing. I shall return to these lectures. But we shall
want some very interesting part of your singing to
do here - any further
Next time I hope we shall take up the lyric
the last word Palestine & get an idea of the
turn that Murray took
I have said to the man
It is, which has brought about all the climate
reconstruction, with material means; & get an
idea of the beginning - I shall lead to the Museum of
Palestine & the modern. When works in can find at
one - include it to working - an important to put in a
special frame of mind -

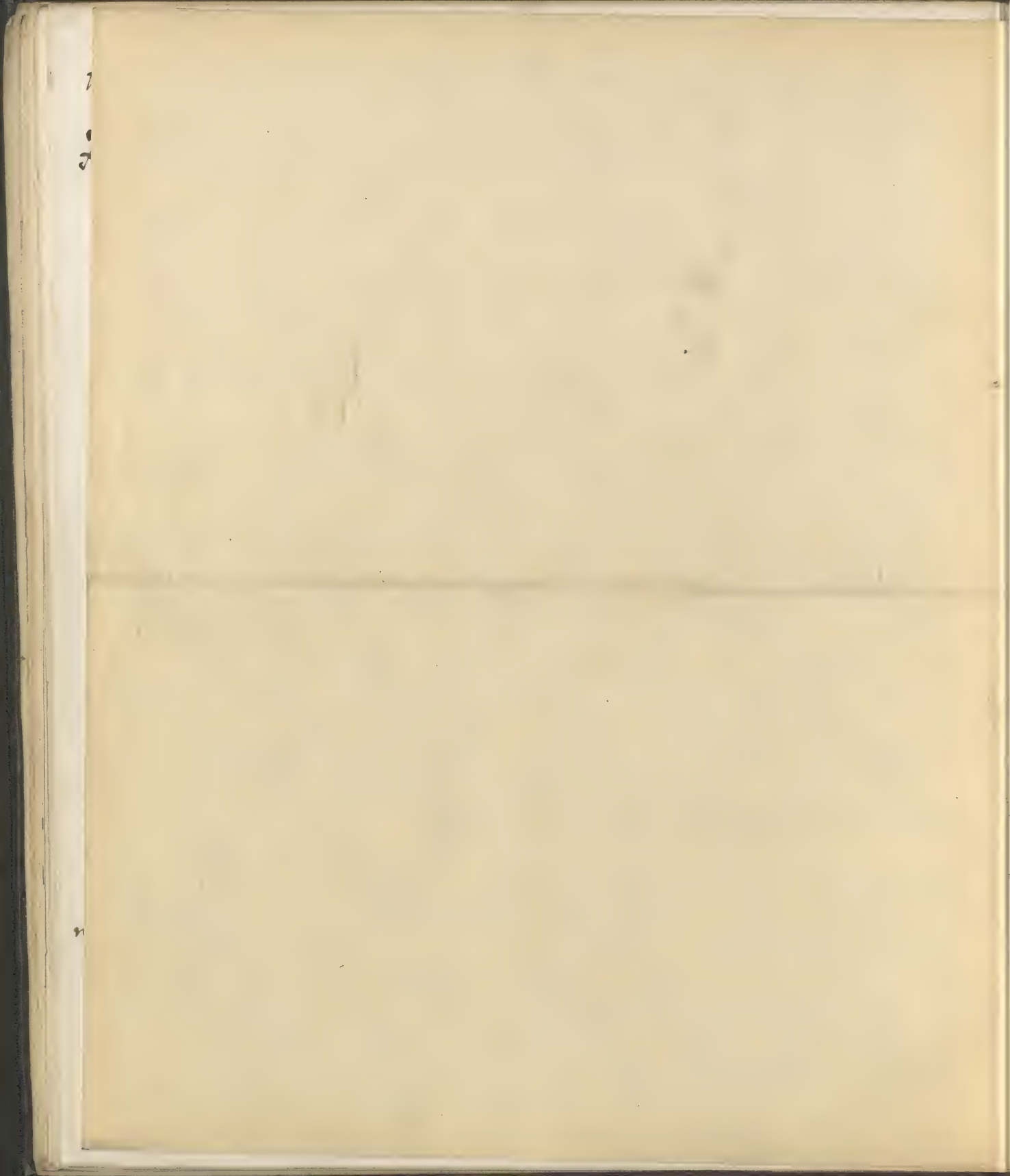
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Before we go on to consider the fresh start which
music made after Palestrina's time, we must consider
a few ^{previous} points ~~of~~ which have been hitherto a little
out of our course, but will be found to have a
bearing upon the history of later times. A tradition
will serve to ~~connect~~ lead from the main road
of musical history to some of these bye paths.

It is said that the master of Palestrina was one
Claude Goudimel; a native of northern France. Now

then Claude Goudimel was one of the ^{earliest} ~~earliest~~
composers of music to the metrical version of the
psalms which the Protestants had brought into
use; and there appears to be little doubt that
Claude Goudimel himself was killed at Lyons in

the general onslaught which was made on the
French protestants on the night of St. Bartholomew
1572. If he really was Palestrina's master
the connection is curious; as ^{med} the foremost
representation of early Protestant music is thereby
connected with the greatest of the early Roman
Catholic composers. You must remember
that Huss and Luther and other foremost
men of the Reformers introduced metrical
versions of the psalms in their own language
as part of the incentive to religion in their
new system. This was a strong departure from
the practice of the old church in which the
services were conducted in a language which is



the course of ages had ceased to be understood by
the common people; though in the earliest
days of Christianity it was of course perfectly
understood by the Latins themselves. Luther and
his fellow^{in all countries} wanted to restore the language which
the people understood naturally, so they translated
the bible into the modern languages; and among
other things, introduced this important feature
of singing hymns and versified translations of the
psalms to good free tunes, instead of keeping
to the old Latin & the austere forms of the
plain song. This practice became a very
conspicuous trait of the early Protestants; all except
the Calvinists, who were restricted by Calvin's severe
regulations in music as in other things. Luther

and other early composers wrote some magnificent tunes
for these hymns; but many of the ^{hymns} ~~tunes~~ ^{were} were
but slight modifications of well-known secular
tunes; and some of those which ~~are~~ in
modern times ~~we~~ admire most in Bach's Passion
and his ~~other~~ Cantatas & so forth are relics
of the secular song music of the time before
Luther. ^{a similar} ~~This~~ connection between secular and
sacred music has been mentioned in the service
of the Roman Church; so it is evidently time
to take that department of art into more
consideration. ~~As~~ As far as we can tell the
line between sacred and secular in music
does not seem to ^{have} been so clearly marked as
it does to us. A considerable quantity

of what would be called secular music by them
^{with much in their early madrigals which I must speak of again later}
seems to moderns very ~~serious~~ serious and restrained.

The expressive ~~the~~ elements of music were
not developed enough to embrace many styles;
and the simplicity to which their limits condemned

them brought the characteristics of sacred and
secular styles nearer together. The branch

of thoroughly flippant and frivolous music
which is so characteristic of late modern

times was positively not invented. The strongest
marks of pure secularity which they could

insert into their music could go ~~but~~ no
further than simple dance rhythms, and such

matter of ^{light} musical artical flavor as could be

got by expression only; ~~and~~ ~~of~~ ~~the~~ things which
light heartedness occasionally suggested, such as
those burdens like "falans"; or the expressions
of sorrow which we meet with in the "derry
derry-damn". Secular music had of course existed
~~even in~~ ~~from~~ the darkest times. The wonderful stories of
gods and heroes which the ancient Norwegians & the
ancient Irish and Welsh ^{and Scots delighted in} were sung by their shalds
and bards in some musical form or other, but
we cannot get any definite idea of what ^{the music was} ~~they were~~
like, because they had no means of putting it on
record on ~~the~~ paper or parchment for lack of any
art of notation. The tunes or forms of musical
recitation were handed down from generation to
generation, by mere tradition; and when the bards

and skalds came to an end they left very uncertain
traces of what they sang. The means by which music
could be recorded, as I have already told you, was
invented by ecclesiastics for their church music; and
when that kind of writing came to be used for
secular music the form in which it was cast was
getting to be much more like our modern style of
musical expression; and as the old forms of
traditional music had come to be a great deal modified
to suit the changes of ideas about music. In ~~fact~~
fact the process by which music began to grow
more like our distinctly modern harmonic music, is
first to be traced in secular music, for the
reason that the ecclesiastics were hampered by
their scales & traditions, while the secular composers
~~had~~ their instincts and their imaginations free and

uncontained. Some time before Palestrina there must

have been dance tunes, and secular songs of a
sort and the inclination to make them in patterns
is to be found in some tunes of Henry the VIII

or Elizabeth's time. ~~Ex~~ The harmonies ~~in these~~ or
implied harmonies of dance tunes and music to songs

about this time ~~have the most simple~~
seem to fall into the same sort of
arrangement - of Ionian and Dorian or ~~sub-dorian~~ Subdominant

and Ionian again - that is most commonly to
be met with in the simplest tunes of later

harmonic times. ~~Ex~~ The Protestant hymn tunes
of Luther and his fellows and followers have

this mark to distinguish them especially
from the music of the old church, and this
characteristic fitted them especially to ~~be used~~ ^{be used} as the
basis of some of the most characteristic music

of the early harmonic ~~music~~ ^{style} in Germany after
Palestrina's time; even up to the time of J.S. Bach

Now we must ~~defer~~ put off considering till later

Ex
top

Ex
top
+

60, 19

but I allude to it here, as it will help you to put
the different points in their proper places in
your mind. It is important however to
remember that ~~the~~ some of the traits and qualities
of later music seem to have been working in men's
minds before and about Palestrina's time in secular
music; and this probably ~~had~~ had some share
in guiding ~~the~~ experiments of the men who led the
revolution which took place directly after him.

Just about Palestrina's time, that is at the end
of the sixteenth century, there were in some of
the rich and civilized towns of Italy highly cultivated
societies of noblemen & gentlemen and artists; who
were always thinking and talking about art of all
sorts, and the possibilities of developing it in all
sorts of ways. The Greek language was beginning
to be cultivated; and some of them were beginning
to know something about the ancient Greek tragedies.

and ~~they were led to~~ from hearing something of the
way in which music was used in these ancient
plays, they were led to speculate & guess how
music could be used on the stage as an
accompaniment & help to plays. They saw that
the ^{elaborate} regular, ecclesiastical style of music was
quite impossible and unless for such a purpose;
and they bethought them of a kind of declamation
of the words in some sort of fixed intonation,
with occasional chords to support the voice. Something
rather like the old loose singing which the bards
and ancient scalds seem to have used, but with
the addition of occasional harmonies to mark the
musical sentences and give character to the forms
of melody. Now you must notice that
such a proceeding as this in high class music
was a totally new departure. I have pointed

out to you that the old notion of music in ²¹⁷ (21)
which sounds were combined was always a contrapuntal
one. They always thought of the parts in parallel
lines, whether it was note against note ^{horizontal} contrapuntal
or more elaborate structure. ~~EX~~ and
this was a very different thing from thinking of
chords in the lump ~~EX~~. And so it
naturally followed ~~that~~ that when they began to
direct their attention to chords in the lump
they only realized a very limited number of
combinations at first; and some of their first
attempts seem to us very crude and uninteresting.
But the novelty of the thing certainly struck
them a good deal, and gave them a great deal
of pleasure; and they had men among them
of sufficient power and musical feeling to get some
really beautiful music out of the ~~limited~~ limited
means before long. In the simplest forms this
music was the first specimen of recitative, and

the more it was distributed into regular outlines of
learning the more it approached to modern ideas
of time. The combinations together of recitation
and clearly outlined pieces resulted in the
early forms of Canzoni; while the highest
forms of all were the first Operas; and
it was with the object of obtaining that kind
of art form that we ~~called~~ all Opera that the
system was first devised. It is disputed what
was really the first to make its appearance in the world
the Opera or the Canzoni; but it does not seem
very important for us to decide. They came into
existence very near together and were probably
the result of the same impulse and spirit of
enterprise. ~~It~~ It is very probable that these
experiments took their hands a little in the Canzoni
form first, before going on to larger kind of work.
~~The~~ It is certain that a work on an intermediate
stage was tried first; as Peri, one of the leaders of

the movement produced a ~~new~~ Pastoral called Daphne
presented at the Corsi Palace in 1597. The first

48a. of this music drama

Monteverdi's Orchestra, was
a good deal larger than the
Pieri's, which I just now
described to you. It is recorded

there been 2 Harpsichords

2 Contrabassi di Viola, ten
Violins, a harp, 2 Violini
piccoli, two "citarone",
two small organs, 3 basso da

fanto, 4 trombones, a ~~trumpet~~
or organ, 2 cornetti, a small
flute, a ~~trumpet~~ ^{flaring}, & 3 ~~trumpets~~

trumpets.
same

The early ones was Monteverdi. It's first Opera

indice. The Music
at Florence in 1600

Henry IV of France
the is looked upon as
the fact seems

Pieri is his
upon carrying assisted him
~~shortly followed~~
a little later
same form

much the same
presently as will have
the same style
thing in this way.

is ~~same~~ hands in the
most important of

the more it was distributed into regular outlines of
learning the more it approached to modern ideas
of time. The
and clearly other
early forms of Co
forms of all we
it was with the
of art forms that
system was first
was really the first
the Opera or the
very important for
existence very near
the result of the
enterprise - ~~the~~
experiments tried then
from first, before
~~the~~ It is certain that a work on an overmoderate
stage was tried first; a Peri, one of the leaders of

the movement produced a ~~new~~ Pastoral called *Daphne* privately at the Corsi Palace in 1597. The first ~~Opera~~ work on the complete scale of this music drama that they aimed at was the *Euridice*. The music of this work was first performed at Florence in 1600 on the occasion of the marriage of Henry IV of France and Mary de' Medici. And this is looked upon as ^{positively} the first ~~pastorale~~ Opera; and the fact seems sufficiently well proved. EX - Peri in his

preface to this work says that the famous Roman composer Caccini assisted him ~~in the composition~~ called Caccini shortly ~~afterwards~~ and wrote some of the music; & this same Caccini a little later ~~Peri's work~~, and reset the same form

of *Euridice*, in apparently & much the same fashion. (EX. later) ~~perciò in una nuova~~

When the ball was set ~~not~~ rolling in this way, many composers began to try their ~~own~~ hands ~~in~~ the same ~~line~~ direction. The most important of the early ones was Monteverdi. His first Opera

Arianna
was produced only ~~a few~~ ^{seven} years after Peri's Euridice;
and the following next year with one called
Orfeo. Monteverde soon ~~became~~ showed
himself to be the most adventurous spirit of all
of them; for he not only began to try novel
effects of orchestration, (which seem to us supremely
simple); but he began to experiment in harmony.
The harmonies of this new school school had been
for the most part even simpler than the harmonies
of the great school of Palestrina and Lasso and
Byrd; and they had contented themselves with a
limited range of common chords. Monteverde now
began to use more harsh suspensions than his
predecessors; and what was looked upon as
still louder was the boldest step of all; he
used the Dominant seventh without preparation.
(? find examples a Domino)

It seems to you ^{perhaps} very extraordinary that this should be ^{called} a
bold step. But you must remember the fact we have
considered before, that the old composers looked upon
music in a contrapuntal light; ~~in~~ and thought that
every sort of discord was a temporary modification
of concord, by suspension. That is, ^{they thought} every discord must
be held out of the preceding chord, and was only to
be explained by that means. But when this new
school began to look at harmony as lumps of sound,
they soon found that the Dominant seventh was not
such a very harsh combination, and so Monteverdi took
the liberty to use it ~~a~~ independently, and all composers
since have done the same. We must now
leave the Opera for a moment to ~~to~~ consider the
kind of music which came into existence with it
soon after it. The most important of these
was the Oratorio. The origin of this work

was the class of miracle plays which were in favour
 in the middle ages. For the Oratorio is properly
 a sacred drama set to music for performance
 without action. A certain priest called Philip
 Neri who ~~was founder~~ ^{originated} a 'congregation' called
 Oratorians started performances in the Oratory of
 his convent in Rome about the year 1540. ~~but~~
 these were meant to illustrate various stories of
~~scriptural~~ ^{biblical} history; but they do not answer to our
 idea of Oratorio. But still they led ultimately
 to the first ^{sacred} work which corresponded to the Opera
 of Peri and Caccini and Monteverdi; and this
 was curiously enough performed in the same year
 as the first Opera. So ~~they~~ both these important
 forms came into the world almost
 together in the year 1600. ~~So this~~ The composer
 of the first ~~Opera~~ Oratorio was called Cavaliere

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and the ~~same~~ subject of it was the "representation of the
soul and the body." It was performed in the
Oratory of the Church of St Philip Neri, and hence

the name.

The lesser form which I have already told you
came into existence about the same time as the
Opera, or perhaps even before it was the Cantata.
This was originally a work for a single voice
with the accompaniment of a single instrument;
and in style it was very like parts of the early
opera: having ~~recitatives~~ recitatives in it, and
language of declamation more or less approaching
to airs. Both Opera and Cantata improved

very quickly in freedom of style, and musical
interest. Composers began to find out how to put
expressive bits of melody and expressive progression
of harmony into their works: and to more closely

more freely. Among the most important composers
who followed directly after Monteverde, and
Caccini and Cavallini, & improved upon their style
were Carissimi and Cesti. ~~The former~~ began
to grow famous all over Europe a little before
the middle of the century; and the grace and
sentiment of his ideas made a great impression
upon his contemporaries; ~~and by the enthusiasm~~
~~of the~~ ~~English~~, and before long his fame reached
England where he had some great admirers.
Cesti's ~~style~~ ^{flourished a little later than Carissimi's} is similar ~~to Carissimi's~~. His famous
Orontes was ~~first produced~~ ^{composed in 1649} less than
50 years after the very first attempt ~~in~~ that line.
~~And an~~ ^{from this work} example will give a good idea of the
amount of progress which ~~the~~ was made in
that time. (End. From Caccini & Cesti)
Of course ~~the~~ ^{these} still seem limited in expression
and simple in harmony; ^{or have very little trace of rhythm.} for they had scarcely

yet shaken themselves free of the feeling that they
were treading on new ground; & needed to
be cautiously. But before ~~the~~ ^{the} ~~Porter~~ ^{Porter} career was
ended there were ~~composers~~ ^{composers} coming on who began to
~~make~~ express themselves without reserve like men.
Among the foremost of these was that ~~extraordinary~~ ^{extraordinary}
man Schuster Rose, at once a great painter
an ~~amplified~~ ^{admirable} poet and a very fine musician.
He not only wrote words of Cantatas for
other people to set, but produced some of the best
and most expressive settings himself. Among
the most notable characteristics is his
vigour of ^{clear} rhythm, which ~~was~~ ^{was} a side
of Music that is not noticeable ~~in~~ ⁱⁿ
the early productions of the 17th century.
As it will give you the best possible idea
of the way in which music was progressing
Mr Fischer will kindly sing to you the opening
air of one of his Cantatas.

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This clearly is a departure in a right direction,
and it soon had followers. Composers ~~took~~ ^{took}
this Cantata form into special favour; as it
gave them ~~another~~ excellent opportunities of
~~try~~ trying their hands on a less hazardous
scale than the Opera did; and they were
able to ~~experiment~~ ^{experiment} with more safety. Burney
calls ~~the~~ latter part of the century the
golden age of the Cantata. ~~among~~ The greatest
of the composers who cultivated the form were
first and foremost Alessandro Scarlatti,
great father of ^{the} great son. Domenico Scarlatti
whom some of us who take interest in
early piano forte music know something of.
Then Bononcini, ~~and~~ of whom I shall
have to speak later; Letti some of whose
vocal pieces are still delightful even to untrained
audiences. Marcellus, and ~~the~~ ^{the} Astorga.

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I am afraid we must do without ~~any~~ more illustration
at present, ~~as~~ as we have it time for them.
But perhaps next time when we can give more
attention to details we ~~can~~ shall be able to
hear something of all the best of them.

Alessandro Scarlatti besides doing great work
in the ~~class~~^{line} of Cantatas, did a great
deal also for the Opera. But by his
time the new principles of Music as they were
called were being worked with success in the
countries as well as in Italy. In fact the
most important leader just ~~about~~^{after} the middle
of the century was not doing his work in
Italy but in France. This was Lully. He
was by birth an Italian - He went to Paris
first as a page in the royal family; ~~but~~
a little before 1650 - But it cannot have
~~his musical powers~~

been long before he came to the front in music. And
 but before the end of his days he became a sort of
 Musical autocrat in the court of Louis ^{XIV} the great as
 he was called. Lulli wrote good light airs

and rondos; & introduced plenty of expression and
 character into his music: And he has gained
 great reputation for developing the form of the
 instrumental introduction of the Opera, and
 putting it into an intelligible kind of
 form. He did this by dividing the ~~music~~
 so called Overture into ^{short} movements; contrasting
 slow and fast times. And this has been
 looked upon as such an important point that
 a certain class of music was called
 French Overture after him; & Haydn & ~~was~~
 developed ^{almost} ~~at~~ beyond recognition, ^{a little later} & still was

on being called by that name. Many of you
may remember that one of Bach's ^{well known} ~~most famous~~
works for the pianoforte is called French Overture,
and the work of his which was performed
by Herr Richter's band a fortnight ago under
the title of Suite, is not properly a Suite
but a French Overture, & was so called
by Bach himself. Liszt's own original

examples are solid, simple and dull. But
Alessandro Scarlatti to whom he ^{must} ~~now~~ now go
back, wrote ^{for a moment} similar overtures a little later
which have a great deal more musical
interest, and are more artistically expressed.
He also began to show a return to a
freer and more interesting treatment of the
little band which was used in these early
pieces, & to aim occasionally at effect

which dimly suggest the modern development of Orchestration.
 And he further enlarged and made clearer the
 outlines of such parts of the Opera as the Arias;
 which with ~~for~~ him seem first to reach important
 questions of size and meaning. After him the
 work done in Italy was slow, and done by
 various tolerable but not particularly great
 composers. Among them was ~~the~~ Nicolo Porpora,
 who is most interesting as the link between
 the music we know familiarly, and the music
 of the somewhat dark period we have been
 considering. Porpora was Alessandro Scarlatti's
 pupil and ^{one of} the most important who carried
 on the work on his lines - And Porpora
 was the master of Haydn.
 Porpora's life was however a long one and
 we have a great deal of ground to get

54 '35

over before we come ^{to discuss} ~~properly~~ Haydn. In the
interim between A. Scarlatti and Haydn's time
lies the most important development of
the Oratorio form, ^{the Church Cantatas of Germany} the use of instrumented
Music, the whole history of the Suite, the
golden age of Italy, the beginnings of Sonatas and Symphonies ~~and~~

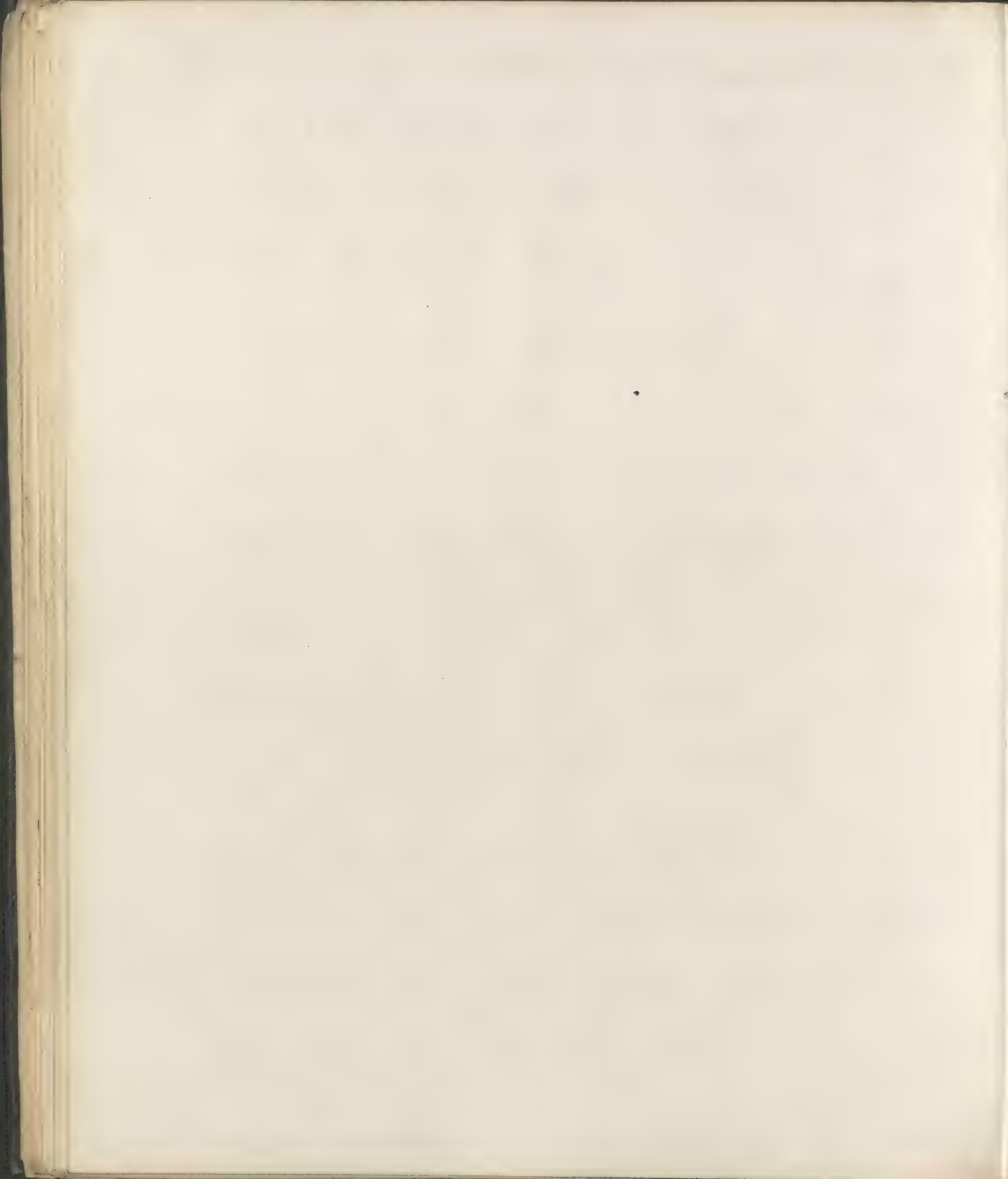
~~The~~
I have already told you of the beginnings of
the Oratorio; and how the first came to
be performed ~~at~~ ⁱⁿ just the same year as the
first Opera. Oratorios were not cultivated
with so much vigour as Operas at first.
Some of the famous composers I have already
^{in connection with the Opera} mentioned also did something in the line of
Oratorios. Carissimi's most important work
in this line was *Lephthah*, which has been
considered sufficiently interesting to publish in England
during the last few years. It was also

considered sufficiently interesting by Handel for him to
take one of the choruses ~~and~~ out of it and
insert it in his own Oratorio of Samson
under the name "Hear Jacobs food!"

Scarlatti also ~~not~~ worked in the line of
Oratorio; and other famous names connected
with this branch of art in Italy were the
unfortunate Stradella whose story I hope some
day to tell you; — and Leo, and
Dunante, Scarlatti's pupil — and Solmi
and Porpora, Haydn's master.

But it was not specially in Italy among
these masters that the Oratorio was
cultivated to its highest triumphs. The
early stages — those great Italians I have told you
of made the first adventures in Opera, Oratorio,
Cantatas, & ~~was~~ some of the branches of instrumental Music.

55
But the triumphs were attained after a century
and a half and more by Germans; and
we must leave the consideration of their
share in the work to another time.



1871
1872

11

Carroll's Sept 10

on Simon

Rank's River f

① Long, horizontal flat with border

Long, thin, white

Sept 10

Carroll's
Sept 10



I dare say some of you may have noticed that I have said very little so far about instrumental music.

The chief reason of this is of course that so far there has not been much to say - ~~But~~ ^{all the} ~~But~~ ^{But} ~~it is necessary to go back a little way in time~~

instrumental ~~kind~~ ^{kind} of music as we know them are late inventions; and during the times of Josquin, Palestrina, Carissimi and even till

Salvator Rosa and Alessandro Scarlatti instrumental music was of very small account as compared with Choral music. The finest ~~period~~ ^{kind} of choral music

^{in early times} was developed altogether independent of any sort of instrumental accompaniment. That is ^{to say} the idea of instrumental accompaniment did not enter into composers heads as part of the effect of their music till after Palestrina's time. But there was however some time before that a certain amount of contrapuntal

music for instruments of different kinds. Modern
instrumental music probably began with dances; and
most of the earliest of these were ~~most~~ probably
— simpler times without harmony for a single
instrument, such as a viol, or the primitive
fiddle of the ~~wandering~~ itinerant musicians; who
wondered over most countries of Europe & Asia
~~and hostellers~~ ^{hostellers and} fairs
and gatherings of all kinds, taking their chance
of such small rewards as they could get for amusing
^{casual} the public. It is ~~shown~~ obvious that some sort of
rule keyed instruments must have been in use
some time before the earliest we have any traces
of. Organs of course were in existence for
a long while before music got to any stage
which affords us any interest or pleasure to speak
of. But they were such organs — as you well
certainly make very little music out of. There are

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records of organs even in same times in England; nearly
a thousand years ago. There is said to have been one
which was considered a great triumph of invention
at Winchester. But it must have made a most
extraordinary noise. The keys were so heavy that
they had to be hit with the whole foot in order
to let the wind into the pipe; so it is quite
obvious that the motion of the notes must have been
very slow and most likely very irregular. And
they can hardly have been used for more than
just to keep the voices up and reinforce them
in chanting their plain song; and of actual organ
music we have no traces for a very long while
after this. The stringed instruments with keys
when they did come into existence were no doubt
used much sooner independently of voices; and as
by Henry VIII's time they were certainly familiar to the
cultivated people of the day. One of the first

4
important points we come to in the history of instrumental
Music is associated with our Queen Elizabeth. She
was a considerably educated person in every sort of
way; and among other accomplishments she boasted
of a thorough knowledge of Music. I think it
will interest you to hear an account which was
given by a clever Scotchman called Sir James
Melvil who was sent by Mary Queen of Scots
as ambassador to Elizabeth in 1564; which you
will (of course) remember was the very year
Pope Pius the IV instituted the commission of
Cardinals and other notable to consider the state
of the Music of the Church, which resulted
in Palestrina's writing the three famous masses
I have told you about.
~~which turned the tide~~ Sir James Melvil
says that one day "after dinner my Lord Hunsdon
drew me up into a great gallery that I

might hear some music, where I might hear the Queen
for visits by the latter composer
have some fine qualities, and
occasionally a ~~fine~~ stroke of genius; but within the chamber
but like all such music in
those days, they are dry and
learned rather than attractive.
Presently we will try and get an
idea of the different stages
of the early development of
instrumental music by comparing
one of them with one of Corelli's
early works.

It is not discomfiting when composers began played better than
to divide their sonatas into several movements had the good opportunity
to see and hear all about the Virginals at
Mr. Hephworth's admirable lecture: so I need not

At I had heard
of that hung before
and seeing her back
hearing her play
left off immediately
and saw me.
to see me, and came
me with her hand,
as before me, but
him melancholy. And
as out of his difficulty
Elizabeth was to him

4
important points we come to in the history of instrumental
Music is associated
was a considerably
way; and among
of a though then
with interest you
given by a cler
Melvil who was
an ambassador to
ill (of course)
Pope Pius the IV
Cardinals and etc
of the Music of
in Palestrinas
I have told you
~~which turned the~~
says that one day
drew me up into a quiet gallery that I

might hear some music, where I might hear the Queen
11. Altho I had hearkened

The earliest examples of Henry
were able to discern some work for
two violins and a lute by J. Dowland
of Branson. It was published in
London in 1624. Henry's
lute lute lute lute lute lute lute lute lute lute
more or less the old lute for
and very poorly written for the
instrument. Henry A lute
by Allegre which was published in
1652 appeared to have been of much
the same style. Henry says the
first work of the lute is that he
has often to hear my intelligent friends
of the instrument over the works of Bion
of Bologna who was formerly master
of the lute in the lute.

of that kind before
and seeing her back
ret within the chamber
hearing her play
left off immediately
to and saw me.
to see me, and came
me with her hand,
lay before me, but
him melancholy. "And
at out of his difficulty
Elizabeth was to him
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an ambassador to
ill (of course)
Pope Pius the IV
Cardinals and etc
of the Music of
in Palestines
I have told you
which turned the

says that one c
draw me up into a quiet gallery that I

And in England works of this
kind were produced, though not
under the name of Sonatas, almost
if not quite as early as any
else in Europe. ~~Among the~~
~~points that are some Fantazias of~~
~~Vico's first works of the kind~~
~~are the Fantazias for Vico's~~
~~are great composer Orlando~~
The composers who ~~have~~ left a
work of this sort in England
most worthy of record were
Jenkins, Morley and Orlando

Jenkins. The Fantazias a fo

fibbons. The Fantazias a fo

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might hear some music, when I might hear the Queen
play on the Virginals. After I had hearkened
a while I took by the tapestry that hung before
the door of the chamber and seeing her back
was toward the door I entered within the chamber
and stood a pretty space hearing her play
excellently well. But she left off immediately
so soon as she turned about and saw me.
She appeared to be surprised to see me, and came
forward, seeming to strike me with her hand,
alleging she ~~was not~~ ^{used not} to play before men, but
when she was solitary, to shun melancholy. And
then he describes how he got out of his difficulty
and how inquisitive Queen Elizabeth was to know
whether Mary Queen of Scots played better than
she did. You have had the good opportunity
to see and hear all about the Virginals at
Mr. Hephworth's admirable lecture: so I need not

do more than remind you of the little wing sounding
instrument ^{with tiny keys} in a long shaped box, which he then
showed you. Now one of the earliest and most

interesting collections of instrumented Music we know
of is called Queen Elizabeth's Virginal book. This
precious little book is now in the Fitzwilliam Museum

at Cambridge - ~~and is a beautiful clean~~ ^{It is in most excellent condition though}
it was once evidently made good ^{long ago} use of. The

Music is written in a neat small hand upon
staves of six lines. The Music was written

by the most distinguished English composers of
the day, such as Tallis, Bird and Dr John

Bull; and a great deal of it is so elaborate
and difficult that it would tease some of the
best of you to play it. It does not appear

to be certain that it belonged to Queen Elizabeth
but there is nothing in the dates at which these

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composers lived to make it impossible. What concerns
us most is the nature of the compositions themselves.
Some of them look like exercises in diatonic and awkward
combinations of triplets and duplets (or pairs of notes) and
such devices, based on short scale passages. Some
of them are called Preludes, and are vague
movements of arpeggios and scale passages, such as
a composer might have extemporized to show off
his skill as a player. Some of them are called
Fantasies, which were a kind of imitation of the
vocal medleys; some again were sets of variations
of an air which was pretty well known at the
time, such as that called the Carman's whistle,
and "John come kiss me now" - and the
most important part of the rest are old
dance tunes. Of these dance tunes the
most important are the Pavane and Galliards.

The first of these was considered a stately dance;
and took its name from the ~~State~~ Latin or
Italian for a peacock, while the dance motions
may possibly have suggested: while the galliard
was a lusher dance. From the way in which
these dances are placed together and the account
of the ^{old} writer, ~~on~~ music we gather that people had
begun to see the advantage of contrasting one kind
of dance with another; and the Pavans and
galliards were the earliest examples of contrast
we know of. Besides this Virginal book of
Lancelot Elizabeth there is another of about the same
time which is called Lady Nevill's Music book. Lady
Nevill was a pupil of our great composer Bird
and all the pieces in it appear to be by him.
This book was all written out by one John
Ballwin a choir man of Windsor, who was a famous
copyist of Elizabeth's time, and it contains many

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Galliards and Pavans, an Almanac kind is the same
as the allemande we know in the later suite, many
sets of Variations, most called divisions on a
ground, marches, and even something like attempts
at programme music. ~~All these appear~~ The
most important things, musically in the Variations and
the dances. The former are of course pretty simple;
and amount for the most part to ~~an~~ ornamentation of
the accompaniment of the tune by passing notes and various
graces and running passages. But occasionally the
harmony ^{too} seems to be used on the basis of the variation
in a more modern fashion. The dances again
suggest the idea of contrast, as the first numbers
of Pavans and Galliards were evidently written for the
~~sake of the being~~ ^{taking} effects which could be got from ~~one~~
~~simple~~ ^{one} with ~~the~~ another. Pavans and Galliards ~~who~~ were written
in the same sort of way by foreigners as well as by
Englishmen; but they did not maintain their popularity

very long after this time. Various other dances came to
be used, which came from all sorts of countries, for
the same purposes of contrast. The ~~old~~ Pavane and
Jalliards ^{& Corantos} were ~~probably~~ probably originally Italian dances;
then there were ~~interl~~ Branles and Corantos, and
Minuets and ^{& Pasaquilles} Gavottes, which were French, Allemandes
which were German, and Sarabandes which
were Spanish, and ~~of~~ Jigs which were English, and
so forth. When composers began to see what an advantage
it was to get slow and quick, and grave and lively
dances together they tried all sorts of experiments with
them; and the sets which they made in this way
were the earliest forms of the Suite. But the
name of Suite did not come to be used for a
long while. When they got as far as the point
of calling them by any name at all they had
different ones in different countries. There was Pantomime
or Pantomime in Germany, Ordre in France, and
sets of lessons in England. The first composer

who set his mark in an important way upon this form
of composition was Corenino, who was chief player on the
Clavichord to Louis XIV of France; and a very distinguished
performer - But there were a good many who had
written clear Suites before him including Lully
whose important work in Opera I described to you
last time, and our own Purcell. One of the
most important facts about Corenino is that he is
said to have served as a model in some respects
for Sebastian Bach, who was the greatest of all the
writers of Suites. The chief point to notice is the
way in which this earliest form of composition for
an instrument in which there were several movements
came to be developed. First ^{the composer} ~~they~~ formed the Minuet
and furnished good opportunities of contrast. Then they
tried other dances such as Allemandes & Courtes
and then they added to them Sarabandes and Rigues
and so forth; till in some cases they got as
many as twenty in string. But the worst of them

found that it was no advantage than such a lot
together, and by degrees they sifted out one another
till they got what we may call a nucleus, which
commonly appears as Allemande, Courante, Sarabande
and Gigue; and this is the best days was the
outline of the Suite forms; & the Minuets and
Frosts and Bowers were admitted as an extra
at times and called galanteries or Intermezzi; And a
Prelude of indefinite character was sometimes added as
well by way of starting the series in a solid way.
This was the earliest complete instrumented form, and
was generally restricted to keyed instruments; and it arrived
at its perfection in the time of Bach and Handel.
But there was another instrumented form which began
~~some time~~ some time before them, which was not at all
restricted to one instrument; in fact rather the reverse.
This was the Sonata, which in its earliest forms that
we are familiar with was generally written for a
set of strings. This kind of work began to make

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truly noticed in Italy first of all, not so very long after
the time when Peri and Caccini were making their
first attempt at Opera and Cantata. The ~~name~~
name Sonata in fact was used at first as a
sort of opposite and distinction from Cantata. The
Cantata was the piece that was sung, and the
Sonata was the sound piece without words. The
Sonata form seems to have begun in a different part
of the world and under different influences from the
~~Italian~~ Suite. The dance element which was

important in the latter was not nearly so important
in the Sonata. In fact in one kind of Sonata
it was altogether absent: ~~this was~~ there were
apparently two recognized forms - the sacred & the
secular; one of which was meant to be played
in church and therefore called Sonata da Chiesa
and the other in private houses, & therefore
called ~~sacred~~ Sonata da Camera, or Chamber Sonata.

Now whatever else they might do they did not set themselves
to write dances to be played in church, and this is
sufficient to distinguish the Santa form at once from the
Santa. In fact they had to find some other basis for
their movements than dance forms; and at first
they seem to have been driven back upon imitating
the more elaborate form of the ~~Spanish~~ Vocal madrigals.
The earliest Santa of which there are records appear
to be in this form: that is a sort of vague people
form, with passages of ~~much~~ imitation such as the
voices sang in the madrigals. ~~To the the early~~
~~instrumental composers added a slow introduction,~~
as in which ~~they got~~ some kind of effect of form was
by repeating phrases, and by introducing what we
call sequences. The movement which was like the
old madrigals was then called a Canzona, and was
Humble & Bach went on writing movements after that
model. After this Canzona movement for the sake
of contrast the composers introduced a vague kind of

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slow movement, generally in rather a different style from the first; & ~~the~~ with more of sentiment and expression in it than the other movements, and then to finish up they, put a lively movement, in some kind of 3 time.

This was one of the complete forms of the Church Sonata.

The early chamber Sonatas were much more like the ^{short} Suites. In fact some of them were practically ~~short~~ Suites

for stringed instruments disguised under a different name. ~~And the important fact is that the early Sonatas were not written for the violin and flute.~~
A common form was the succession of a slow Prelude

an Allemande, which was a moderate movement in spirit something like the Canzonas; and then one or two other movements such as an Adagio or a Sarabande and a Corrente or figure to end with. Of these ~~kind~~ two kinds of Sonatas Corelli was the most successful early representative. His first works of the kind were published in 1683 in Rome, and they ~~are~~ on the whole sufficiently important to make an epoch in art. Altogether he wrote 48 of such

Sonatas - 24 for Church & 24 for secular uses. And
besides he wrote 12 works later which he called
Sonatas - Idios, which are much of the same
description, but not on the whole more musically
mature. The first 48 Sonatas were written
for 2 Violins, and "Violone", or Archibute, &
with figured bass for Organ; the later 12 were
for 1 Violin and the same bass parts.

Corelli though he came so late after the Musical
revolution I described to you last time had a
good deal of the old instinct for beautiful effects
of counterpoint; and he had much more feeling
for musical expression than ^{many of} his fellow composers.
I am afraid an apparent want of delight in
musical ingenuities rather inclined some of his learned
contemporaries to despise him, but the Musical
public all over the civilized world delighted in
him - and it is evident that his style had

considerable influence on one, ^{at least} of the most important
composers who came soon after him, namely
Handel. But I must leave the little I have
to say about that till later. This same
kind of Sonata that Corelli wrote was cultivated in
other countries besides Italy at the same time; and
it seems difficult to decide how far the works of Corelli
exerted a direct influence upon his contemporaries in that
respect. It certainly would not be safe to say he was
the originator of this kind of Sonata, any more than
it is really just to say that Haydn was the inventor
of the later pianoforte Sonata that we are all familiar
with. The right way to regard ^{the matter} ~~it~~ no doubt is that
Corelli and his fellows, including Purcell, who wrote
many in the same ~~sort of~~ manner were the ^{representatives} ~~representations~~
of the highest points of instrumented art which had
been developed in the time immediately before them. They
did not directly imitate ^{their predecessors or one another} ~~the~~, but the condition of the
art being the same and the best works of the previous
generation being common property of them caused a direct

similarity of style and tendency in their respective works.

Puccini's best work of the kind was the so-called *Solita* Sonata, which was looked upon as a very great work in its day. ~~It is of little value in Handel's History.~~

The movements in it are a *Solo Largo* an *Adagio*, a *Canzone Allegro*, a short *frase*, & an ~~Allegro~~ lively 3rd *Allegro*.

There is some expression in the 2nd slow movement & the style is brisk ^{in the quick movements}, & the whole is well put together, but the result to our ears is dry & cold. The

things that people could do upon the Violins in those days was very limited. It is even rare in Corelli's works to come across the D above the treble staff. The E above it is extraordinarily rare to

^{come across} ~~be found~~, & probably was regarded as quite a feat to accomplish. Their power of passage

playing was also very limited, so that the style of their work was necessarily rather simple.

But Corelli's style ^{was} ~~must have been~~ pure and healthy, and his successors to the second and third generations though they improved upon it and

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enriched it always, looked upon it as a superb model.

The best of his own immediate pupils was
Seminianni, who also wrote Sonatas of much
the same kind as Corelli. But he cultivated
also a kind of Sonata which soon became far
more general - This was the Solo Violin Sonata
with figured bass accompaniment, which ^{form} was taken
up and used very extensively by a number of
great Violinists who came directly after Corelli's
time. These men developed the technique of
the Violin to an extraordinary pace, and wrote
things which it is still the pride of the greatest
Violinists of the present day to play. Foremost
amongst them was Tartini, who was a great
believer in Corelli's methods and developed his
pupils on his works, though his own devices were
far ahead of Corelli in range and variety. Besides
Tartini we must remember as great workers in the
same field about the same time Vivaldi, Locatelli,
Veracini and Sellner; all of whom

produced very excellent and sterling works of the same kind.
But the man who surpassed them all in this class
of work was John Sebastian Bach. His Sonatas
for Violin and figured bass are all based upon
these same models which were adopted by the great
Italian violinists, and he seems to have deliberately
~~studied & followed them~~ ~~followed~~ ~~at~~ ~~first~~ at first; however much he distanced
them in the end in expression & vigour.

At this point of history it is as well to take a
view of the way in which the great composers stand
relative to one another in point of time.

Peri's ~~Quinto~~ ^{Opera} comes at 1600. Cesti's *Orfeo* 1649.
Carissimi lived till 1672. Salvator Rosa, whose
Cantata you remember hearing last time, died in
1673. Corelli's ^{first} ~~first~~ Sonatas for Violins were
published in 1683; and Domenico Scarlatti was
born in that very same year. Handel and
Bach were both born two years later. ~~2~~ ~~what~~ ~~the~~
Seminianni, Corelli's best pupil was about 20 years

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older than ~~them~~ ^{Bach and Handel}; and his Sonatas & Vivaldis probably made
their appearance early in the 18th century. and it was
probably the influence of their work and Leger's that
led Bach to produce ~~the~~ ^{his} Violin Sonatas. The
form of these works must be traced chiefly to the
Sonata da Chiesa; or Church Sonata that I have
told you of. The first movement is commonly a slow
and broad one; the second is a free joyful form
answering exactly to the old Canon; the third is
grave ~~and~~ ^{or} expressive slow movement, and the last
a lively Allegro. The dance element which characterized
the Suite is scarcely to be traced in any of them. In
the Suite, and the old Violin Sonatas were
fact ~~it is~~ really ~~a~~ different forms of art. The principle
on which the Suite form was developed was essentially that of
a string of dances ^{in principle} ~~times~~, while the Violin Sonata form had
really a close affinity ^{to} the modern pianoforte Sonata. ~~though~~
~~these features of form in the early movement was as yet~~
~~that is to say~~ these Sonatas depended on the modern
Sonata does upon the music itself and upon the form
of the various movements. While the Suite depended upon the
contrasts of the several dance styles, one with another

and upon the familiar rhythms which went through each
movement seriously. The point in which the old Sonatas
differed from our modern ones was ~~the fact~~ that the
movements were not made by balancing different subjects
and different keys together - & this is really what
limited the further development of this kind of work.
The style of the development of each movement was more
akin to the fugal form in which one subject treated
contrapuntally served as the principal object of the whole.
Bach made very great results by this means, but the
form did not last very long after him. There was
a composer and violinist called Locatelli who made some
very effective and original works later, and even ~~in~~ ⁱⁿ the
Mozart time. Nardini was still representing the old
style of work very happily, and in some ~~works~~ ^{works} ~~of the same kind~~ ^{in the same way}
~~like Mozart's~~ even is a style curiously like Mozart in some
respects. But the old Violin Sonatas had to give
way before the growth of what was called the
Clarinet Sonata. Works for the keyed stringed
instruments were at first rather behind the best works

of Violins chiefly because the powers & possibilities of the
instrument were so much inferior. You have already
seen that the big harpsichord were not at all
capable of expression; and that the little Clavichord
which was the most expressive of the old instruments
was so weak in tone that it was ~~not~~^{scarcely} fit to
develop big and important works upon. The Violin on
the other hand had a great capabilities of expression
then as now, & you may be sure that the instrument
which is capable of real expression will always be the
one which attracts real composers most in the
long run. Music for keyed instruments did not
make much progress upon the standard of Biber
and Bach in Queen Elizabeth's Virginal book for a
long while. In fact their ~~technical~~ technical abilities
seemed to get slenderer rather than greater. And
they ~~seemed~~ seemed to get better results with finite forms
than with finite forms at first. One of the very
earliest composers who tried works in several movements
for the keyed instrument was Kuhnau - who published

a set of Sonatas about 1696 - when Bach
and Handel were only 11 years old. Some of these
are of the same sort of character with the Violin
Sonatas, and like them they have very little traces
of dance forms in them.

But neither have they many traces of the kind of form
which is associated with the modern Sonata. Composers have
a long way to travel before they could get ideas in
a harmonic sense, even as full as the feeblest and
feeblest composers make now. Their ideas still naturally
came out in single lines like Fugue subjects; and
Bachman ^{strung} his movement together chiefly by
interspersing ^{2 or 3} little single part figures alternately all
the way through them, without much consideration of the
way his modulations went on ~~the way~~ in which
~~different~~ ~~balancing one key into another~~
trying to balance one part of the movement with
another. He did by chance hit upon a ^{rather} modern form

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is occasionally, but such luck is rare, and he does not
seem to have seen that there was much gained by
it. Another composer, ^{of about the same time} who did some good solid
work for keyed instruments not of the forte kind was
Trescholdi, and his Compositions are fair counterparts to
the 2nd movements of the Violin Sonatas I have described
to you. Such composers as these served as models
for their successors to build upon, and each generation
improved upon their predecessors. Some of them were
most useful in improving the technical mastery of
the instrument, and inventing ways of ~~expressing~~ ^{doing} more
with their fingers; others improved the style and
expression of the music, and others improved the form.
Domenico Scarlatti, ^{the son of Alessandro} for instance who followed not very
after Bachman, and Frescobaldi, ~~had~~ ^{had} a marvellous
genius for harpsichord playing, and developed the
technical side of ^{his} art to a most extraordinary
extent. His works are mostly single movements, such

were called either Sonatas or Studies. There are an enormous quantity of them, and they are most of them still very amusing and effective. In fact he was one of the first men who had a real gift for producing definite ideas. But they are all of a hasty description for he hardly wrote any slow movements at all. Handel and Bach

were only a few years younger than Scarlatti, & curiously enough neither of them did much that was important in the ~~same~~ line of Sonatas for keyed instruments. Multitudes of Suites, Partitas,

Dances, Trios, Reharses and Concertos, but

very little that was important in the Sonata line. This was reserved for the next generation

to take up; and especially for Bach's sons.

From which it is not difficult to gather that

though Bach did so little in this line his teaching

was at the bottom of much that was done in improving
the form of the Sonata. Nearly all Bach's sons
were great Musicians. The most famous of them
were Carl Friedmann, Philip Emmanuel, &
John Christian. The first of these was the
most interesting of them, ~~of~~ but he turned out
rather a scapgrace, and would never do any
work if he could help it. However he left us
very fine & interesting Sonata behind, which shows
how great his powers were; and another of less
interest which shows how ~~well~~ ^{well} Sonata form was understood
in those days. John Christian the youngest son
~~came~~ came to England, and wrote all sorts of Music -

Opera, Sonatas, Overtures, Symphonies - & was quite
~~popular~~ ^{one of the} most popular composers of his time -
But Philip Emmanuel left the most lasting marks
upon Musical History. People who are fond of ^{talk} ~~gather~~
of Sonata or pattern of Symphony and that sort of thing

when they want to appear even wiser than usual talk of
Philip Emmanuel Bach as the father of Smets. Of
course he was nothing of the kind - But the fact
that he is ~~still~~ allowed to be spoken of in that
manner shows how important his work was in that
direction. He happened to come at a curious
point in Musical history. The grand lines which
his father and Handel worked upon in their Choral
works and Organ works and in their Suites and
Dances seemed to have exhausted the possibilities
of such great music, & there seems to have been
a reaction in favour of a lighter and more
harmonious style of art. Philip Emmanuel Bach
happened to be one of the best Clavier Players of
his day, and to have a very clear and clever
head; and consequently when he brought his talents
to bear upon the now ^{popular} ~~new~~ forms of the ~~Less~~ modern
Smets kind he worked out ~~very~~ for the best artistic
results that had been arrived at up to that time.
His style was very much less noble and earnest than

his father had been, but it suited the taste of his⁷¹
day, and so he gained a very great position and
served as a model to some of the best of his successors:
especially in some respect to Haydn. But when we
think thus favourably of Philip Emmanuel we must not
forget other contemporary workers in the same field.
He had one senior namely Wagenseil who
was of a little junior to John Sebastian Bach -
Amel who wrote numbers of Sonatas and even
Symphonies in a very modern Sonata style, &
there were also ^{at least} two excellent Italian composers - namely
Galuppi and Paradisi who produced works of the
same kind which were not only very well ^{put together} ~~composed~~
in the Sonata fashion but also contain a great
deal of really enjoyable music in them. Graceful
finished, and expressive. Paradisi wrote his
Sonata chiefly in ~~the~~ two movements - Galuppi left
one admirable specimen in four, which combines some of
the characteristics of both the Viennese Sonata style and
the modern. But they were one and all ~~then~~ trying and

experimenting in the same direction. Whether it was Krieger or
Weyssel, Jachetti, Paredi, John Christian Bach
or Philip Emmanuel Bach; they were all in different ways
getting nearer and nearer to the perfect complete form
of the Sonata as we know it; and while they were still
working in the world came the two great composers
who completed the formal ~~part~~ of the work. The
models they supplied had their different excellencies, but
it ~~remained~~ ^{remained} for Haydn and Mozart to complete the
artistic qualities of the form, and for Beethoven
to infuse it with ~~the~~ ^{the} richest poetry and emotion.
Haydn came into the field first by a good many
years, and his earlier Sonatas are not much in
advance of his predecessors. In fact in what is called
technique, that is fullness of treatment of the instrument
and variety of detail he began several points below
Carl Friedrich Bach and Philip Emmanuel.
But before the end of his time he developed something much more important.
Mozart's ~~life~~ work was squeezed into a short period
as it ~~was~~ in the middle of Haydn's career. He was

about 20 years younger than Haydn, and began to ⁷²
certain extent with the ~~above~~ advantages which that amount
of time gave him; but he died some years before
Haydn - in fact before Haydn had done a
great deal of the most important part of his work;
and it is one of the most curious points ^{the} history
of Music that ~~that~~ ^{most} should as a young man have
learnt first from Haydn, and immensely surpassed
him in many respects; and that Haydn should
then in turn have learnt from him; and written
works much more full of feeling and ~~and~~ richer in
detail after his younger brother composer had passed
away. It would also for another man to do

very important work in the domain of pianoforte
composition by which they themselves gained something:
let their successors move. This was Clementi, whose
great honour lies in the way he developed the possibilities
of the pianoforte. In his early years he applied himself
specially to finding out ways of playing all sorts of
passages on the pianoforte which had scarcely up to that time
been attempted. You will remember that the various

little instruments you saw at Mr Hopkin's lecture were not well adapted for the elaborate sort of effects we in modern times get on the pianoforte. In fact they had to make their works in those days on a very different plan. They could not get the effects of force & sound we get by striking harder or softer. However much you banged the harpsichord for instance you could get ~~not~~^{no} more sound out of it; and the effects we get by the use of pedal were ~~entirely~~^{utterly} impossible. So they had to make their works on quite a different scale, which did not demand so much force or so much use of octave passages or passages of many notes at a time, or extended arpeggios. The ~~the~~ pianoforte began to come into use in Haydn's and Mozart's time, but men had at first to apply to it the same style that they had used with the earlier keyed instruments, and the ways of using the hands in playing, by which we get so much effect in modern pianoforte music had still to be found out. In the beginning this was Clementi's most valuable ~~achievement~~ achievement. He set ~~his~~ his face especially to develop the possibilities of the pianoforte, & he did it with so much success, that

his methods are in a measure the basis upon which modern pianoforte music is built. Of course there were other men also at work in the same direction, and all helped to ~~forward the~~ in the general development of a regular pianoforte style. Then at the right point in history came the great Beethoven; and with the advantage of the Sonata form tolerably well prepared for him by the generation who preceded him, and the testimony of the pianoforte set on a proper basis he was able to use this great and important form for the full and perfect expression of his rich imaginings, and the wealth of poetry ~~which~~ and sympathy which was in him.

By the side of the Sonata grew up another form of Art which ultimately took precedence over all others, and is looked upon as the greatest and most perfect of all. This was the Symphony - which in modern times is much the same thing as the Sonata. ~~It is not~~ as far as pian goes, but of course always for full Orchestra. Now the form was not adopted from the pianoforte Sonata, but it grew up alongside with it in a very

curious way. I have told you something of the way in which
Lulli gained reputation as the first to put a definite
sort of Overture before his Operas; and how Alessandro
Scarlatti improved upon it; and how it was taken up
by other men. Now about ~~that~~ Scarlatti's time ~~was~~ or
a little later people began to call these Overtures
Symphonies; and as by degrees they made them better
and more interesting they some times played them
independently of the Operas they were written for;
just as in these times the Overture to *Dr. Faustus* or
Obéron or *Messengers*, or *Fidelio*, or ~~that~~ *Hugue-*
not Hugue *not Hugue* *not Hugue* or *Zankplöte* is often played in a
concert room; and of course the more they played
them independently in this way, the more pains they
took in making them, because people gave them
more attention. And then just as they had done
before with the Madrigals which they played ~~and~~ without
the Voices or stringed instruments and called Canzons
they began to make Overtures or Symphonies without
any connection with Operas, and these sort of Symphonies

became very popular. Even as early as the first half
of the last century it was a recognized kind of work
for composers to turn their hands to. Our English
composer Anna for instance wrote several, which are
very well made & expressive for the time at which
he lived. Then about the middle of the last

century there was quite a crowd of composers who
wrote works of the kind, all for little bands
such as a full set of strings and a couple of
horns and a couple of ~~ob~~ oboes or Flutes - The
best of these composers seem to have been Stamitz
who was a player and conductor in the band at
Mannheim - and John Christian Bach, and
Beyersdorf and ^{the same C. P. E. Bach who had done such useful work in Saxony} ~~and~~ They all wrote much

the same sort of little works, on a small scale
consisting generally of three movements, and for the same little group
of instruments; and they had got the form into very
fair order by the time Haydn appeared upon the
scene. At first he began with little symphonies much
like these; but he soon improved upon them, and when

he had the good fortune to be put in command of a
band at the palace of Prince Esterhazy he soon
began to try all sorts of things, which were quite beyond
them. Then just as in ~~the~~ the history of Amato,
but with more important results, Mozart came into
the same work and in his turn far distanced
Haydn's works of the kind. He too began
with small things, but as he got better and better
to understand what ^{could} ~~could~~ be done with an Orchestra
he rose to the triumphs which he accomplished in
that line in the last ten years of his life. But
of course his works are on quite a different standing
from the more modern works of the kind; they are
written always for a more or less small band; and
they do not aim at the ~~for~~ same kind of fullness
of expression and emotion that Beethoven or Schubert or
Schumann's works of the kind do. But they attain
a most extraordinary pitch of perfection as complete
works of art from the point of view of form and
refinement of expression. Then again after Mozart

were dead Haydn also immensely improved upon his ⁹³
 previous works of the kind, and left his most lasting
 memorials of himself in the famous set of twelve which
 he wrote for the Salomon Concerts in London.
 These made their appearance in the last ten years
 of the last century; and before the century was
 over Beethoven had begun to write his marvellous
 series, which put a new aspect on this form
 of art as he did in the Sonata form, and filled
 them with that poetry and force which we enjoy
 as much ~~as~~ now or even more than
 at the time they were written. So you see
 these great kinds of art the Suite form and the
 Sonata form and the Symphony form were all
 developed from the small beginnings, which take
 their rise ~~like little streams~~ ^{as} in the experiment
 in what they called the new music, of the time ~~directly~~
 directly after Palestrina. Several generations of
 composers had a hand in the work - Corelli
 Frescobaldi, Monteverdi, ~~and~~ Couperin, J. Bach

and his sons, and then some of these Olsson composers
you probably have heard of before such a Hamitz and

and then came Haydn & Mozart, & lastly
to crown all the order of these came Beethoven;
whose work is to us the most perfect and complete in
superiority and fulness; and is not likely in his own
lines to be surpassed. Of later composers and

~~the~~ the way is wide they have in their time
tried to build something upon what went before I
fear life is there yet a nation later. At

present we must content ourselves with ~~the~~ knowing
something of the outlines of things while the various
kinds of musical work were being brought up to
the point ~~where~~ ^{where} we are able without getting outside
ourselves to get a complete feeling and sympathy

~~with them.~~ I hope you have been enough
deliberately in mind and understood enough of what I have
told you to realize how slowly and patiently
the music we now have has been worked up -

one generation following up and improving upon the
work of their predecessors, ~~along~~ step by step; great
representatives appearing now and then, and serving
like great lights to ~~show~~ ^{show} the road progress is
making; while lesser men worked side by side
with them; and though not gaining such great
fame with descending of honors and gratitude is
~~so far as they did their work faithfully and~~
~~singleheartedly~~ as ~~we may~~ all of us ~~may be~~
~~in~~ our turn, if we ~~keep on~~ do our work as
faithfully and singleheartedly as ~~the~~ most of them
did; and not look for fame & success so
much as ~~to do~~ ^{to do} our duty by our art.

Leah born 1633

~~On Vocal 1550-1570~~

Louella 1693

~~Chapman~~

Vine

Chapman 1450-1470

1480
1490-1490

1491

1492

1493

1494

1644-1670

1641

Leah 1683

1685

Leah

Coella 1653

last note 171

1718

1726

1735

1710

Leah

Hayden 1732-1750

1752

1753-1754

1770

del
cont



Prefer

Disappointed at experience

My little note & much more

My dear

To be in your presence is the

of the most happy

but you are so good by heart

to be in your presence is the

most of all

of the most of all

as the heart is

the most of all

the most of all

the most of all

the most of all

the most of all

My dear

My dear

My dear

My dear

My dear

My dear

My dear

My dear

My dear

My dear

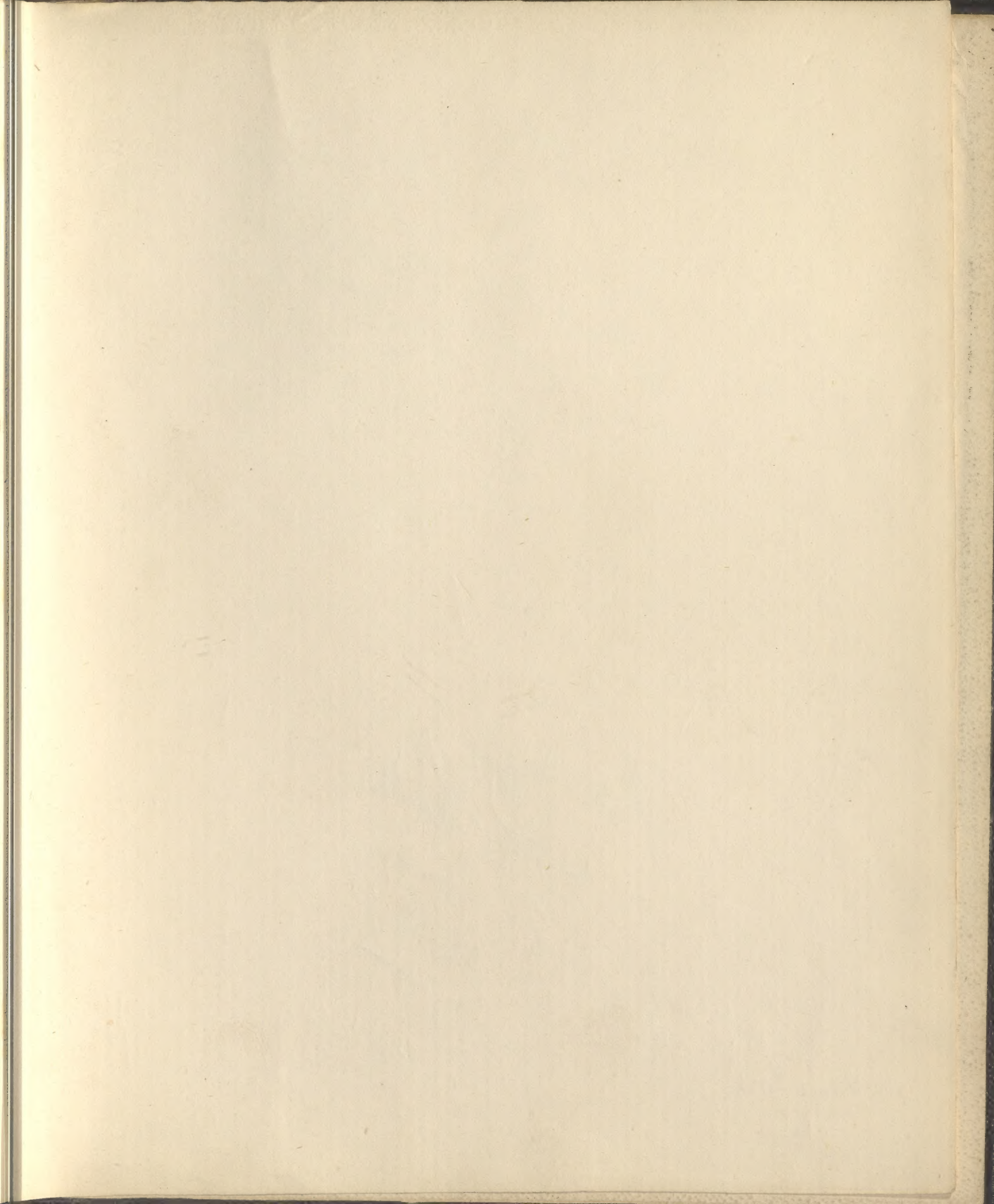
My dear

My dear

My dear

My dear

My dear



No notice of relation

Draw a picture of the time of the
history of the time of the

Let's begin by
writing the name
of the
1658

for
161 King's Road
Chelsea

ne